



THE UNIVERSITY *of* EDINBURGH

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THE DEVELOPMENT OF HYMNODY IN ZAMBIA

by

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A THESIS

SUBMITTED TO THE UNIVERSITY OF EDINBURGH

FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

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DECLARATION

I hereby declare that this thesis has been composed by myself, that it has not been accepted in any previous application for a degree, that the work of which it is a record has been done by myself, under the guidance of my supervisors, and that all quotations have been distinguished by quotation marks or indented, and the sources of information, in both cases, specifically acknowledged.

Signed
Bwalya S. Chuba

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DEDICATED

To

Ba Nakulu Mubanga, NaChanda Lomanshi,
mother, put to rest during my absence;

and

my wife Gwedna Mwewa and all our Children
and relatives who endured my long absence.

ABSTRACT

This thesis discusses the development of Hymnody in Zambian churches since Christian missions came to Zambia late in the 19th and early 20th centuries. It begins with a brief description of Zambia's geographical and political position, the establishment of major missions, and the history of some of the main Zambian hymn books: PEMS, LMS& CMML, UMCA, AMEC, BIC, RCZ, MMS and CCAP. Twenty hymnals from Europe and America from which translations of English hymns were developed, have been selected. These are compared with the Union Bemba hymnal published in 1932 for the LMS and the CMML in Zambia. This hymnal also shares many hymns in common with the four Zambian hymnals: (RCZ), (AMEC),(CCAP) and (UMCA), as illustrated in Appendix A. The thesis reviews the problems of translated hymnody in Zambia, as caused by problems of melody, intonation and metre, and the way in which language and cultural differences have resulted in loss or distortion of useful meanings of the original hymns. Despite early efforts made by some missionaries to contextualize worship in the country, missionary policy in general ignored the many valuable musical resources available among the Zambians. Nevertheless, there is a tradition of indigenous Zambian hymnody, exemplified in the Tumbuka hymns of Northern Zambia and Malawi, the hymns composed by the school girls at Mbeleshi, the Ngwewa hymns and other indigenous hymns of the Methodist Church, the AME Church indigenous hymns and the Lumpa Church hymns. The thesis examines the process of revision of translated hymns, stating those hymns that, through revision work, have been transformed into Zambian hymnody, and those that have been omitted. It discusses the church choir movement in Zambia and the choir action songs with their prominent features, circulating in Zambian churches but which remain oral supplements to the translated hymns. The thesis explores the traditional resources on which Zambia's indigenous hymnody can draw, in form, content, and instrumentation, such as Zambian traditional singers: such as royal singers, ceremonial singers and society oriented songsters; Occasion songs: such as entertainment and social songs, songs by preservationist traditional singers, funeral dirges and dedication songs; and modern folk singers, as well as Zambian instruments. The thesis ends with suggestions for a Composite Hymnal as a logical, economical and unifying tool for hymnody in Zambian churches, which Zambians themselves have a duty to create.

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ABBREVIATIONS

AF.PR	Africa Praise
AHB	Anglican Hymn Book
AMEC	African (American) Methodist Episcopal Church
A&M	Hymns Ancient and Modern
BFBS	British and Foreign Bible Society
BHB	Baptist Hymn Book
BIC	Brethren In Christ
BSA	British South Africa (company)
CADC	Central Africa District Committee (of the London Missionary Society).
CCAP	Church of Central Africa Presbyterian
CCM	Churches of Christ Mission
CCSC	Copperbelt Christian Service Council
CH	Congregational Hymnary
CCH	Congregational Church Hymnal
CP	Congregational Praise
CS	Church of Scotland
CLAIM	Christian Literature Association in Malawi
CSFM	Church of Scotland Foreign Missions
CMML	Christian Missions in Many Lands [otherwise called the "Open Brethren" or "Plymouth Brethren"]
ChH	Church Hymnary
DRC/RCZ	Dutch Reformed Church/Reformed Church of Zambia
edit.	Edition
ed.	Editor
eds.	Editors

HF	Hymns of Fellowship
HK	Hymns of the Kingdom
HLL	Hymns of light and love
HP	Hymns and Psalms
I.R.M.	International Review of Missions.
LMS	London Missionary Society
LR	Listen and repeat (method of singing)
MC	Methodist Church
MCF	Men's Christian Fellowship
MEF	Mindolo Ecumenical Foundation
MHB	Methodist Hymn Book
MLH	Moravian Liturgy and Hymns (with tunes)
MP	Mission Praise
MsH	The Mission Hymnal
n.d.	No date
n.p.	No publisher
n.pg.	No page
NY/HM	Nyimbo za Mulungu/Hymns for Malaŵi
OSSS	Old Sacred Songs and Solos
PEMS	Paris Evangelical Missionary Society
PMMS	Primitive Methodist Missionary Society
PHB	Parish Hymn Book [for Catholics]
PMSS	Primitive Methodist Sunday School (Hymnal)
rev	Revised
RS	Redemption Songs
SSS	Sacred Songs and Solos
SDA	Seventh Day Adventists
SAGM	South Africa General Mission
SABMS	South Africa Baptist Missionary Society

SAS	Salvation Army Songs
SCM	Student Christian Movement
SG	Songs of Grace
SOAS	School of Oriental and African Studies.
SPCK	Society for promoting Christian Knowledge.
SSH	Sunday School hymnary
SUMU	Sumu za uKristu
T/N	Tunes from Nyasaland
UFCS	United Free Church of Scotland
UBHB	Union Bemba Hymn book
UCCAR	United Church of Central Africa in Rhodesia.
UCP	United Church Publications
UCZ	United Church of Zambia
UMCA	Universities Missions to Central Africa
UMCB	United Missions in the Copperbelt
USCL	United Society for Christian Literature.
WMMS	Wesleyan Methodist Missionary Society
WSCF	World Student Christian Federation.
WF	White Father(s)

PREFACE

Many hymns constituting current Zambian hymn books are translations of hymns introduced by missionaries from their home churches. Other hymns and songs being sung in church groups are still regarded as only oral supplements to those in church hymns books. I have been fascinated by this image of Zambian hymnody, particularly as one of those who, over many years, have developed interest in the songs sung as oral supplements. Why should musical Zambia lack an authentic hymnody which should embrace the many choir songs circulating and being enjoyed by many who listen to choirs singing in the Zambian churches? There are other people too who continue to ask curiously why there has been such a neglect of local music resources. I have therefore taken interest in trying to answer this and other questions about Zambian hymnody through this research. In this thesis I have discussed the development of hymnody in Zambia since major missions were established there in the 19th and early 20th centuries. The thesis begins with a brief description of Zambia's geographical and political positions and a history of the establishment of major missionary societies in the country. This first chapter stresses the fact that hymns were great weapons, and more readily tools, along with the Bible, with which missionaries conveyed their messages, quite appropriately, among inherently singing people of Zambia. In the second chapter I have discussed the use of hymnody in the early mission worship and how missions started to create hymn books out of translated hymns, which sometimes included a few indigenous songs composed particularly at places of learning. In the next chapter, however, the thesis shows that Zambian hymnody is still predominantly foreign, for all Zambian churches have used, for their worship, mostly translated hymns which were introduced by missionaries from English, American, German, Latin and other sources. Indeed, the indigenous people sang all the translated hymns meticulously and with zeal. But it became clear that most of the translated hymns were not intelligible to them, both in theological meaning and melody. The fourth chapter indicates that the translation process itself was an arduous task and often caused distortions in the original meanings of many hymns. There have, since, been attempts to revise the translations but these have often fallen short of the intended standard of

accuracy and contribution to an indigenous *Zambian* hymnody. In chapter five I have tried to show, though, that an early start was made towards indigenization of *Zambian* hymnody by some missionaries and a few indigenous people, as is evidenced in the presence of the *Tumbuka* hymns, the *Bemba* hymns by *Mbeleshi* students and other hymnals of the *London Missionary Society* in the *Central Africa District*, the lyrics collected by *Ngwewa* and others of the *Methodist Church*, and the indigenous hymns found in the *African Methodist Episcopal Church* hymn book. Yet these have remained a meagre addition to the recognized hymnals. There is therefore need for more indigenous hymns for *Zambian* churches. I have therefore directed the readers' attention to myriads of indigenous choir songs being used in *Zambian* churches, albeit only as oral supplements to the translated hymns. Examples of these are given in *Appendix G*. Moreover, *Zambia* still has many resources from traditional songs and musical instruments on which *Zambian* hymnody can draw. Furthermore, the hymns of the then outlawed *Lumpa Church*, now the *Jerusalem Church*, may be worth considering as another source of indigenous *Zambian* hymnody, as outlined in chapter six. In the seventh chapter I have explored various resources from *Zambian* tradition on which also *Zambian* hymnody can draw. These include different kinds of *Zambian* traditional singers, different kinds of entertainment, social and topical songs, and certain modern resources from *Zambian* folk singers. In *Chapter eight* I have discussed a sample of various instruments which are in use in the *Zambian* society and whether some of these can be used in the services of the *Zambian* church. The thesis finally ends with a challenge to *Zambian* churches. In view of the common sources from which they derive their hymns, as has been illustrated in the common use of translated hymns and choir songs, there is a genuine need for them to create one common hymnal. This composite hymnal can then be translated into various *Zambian* languages for common and economical use in all *Zambian* churches.

My last and big task now is to thank all who have given me assistance during my period of study and therefore contributed to the completion of this work. I specially wish to thank my supervisors; Professor Andrew F. Walls and Dr. John Parratt, for

their guidance during my course, and my sponsors who gave me financial support I greatly needed, especially in times of great difficulties towards the end of my course. My tribute also goes to Dr. Peter Cooke and to his 3rd year and Honours ethnomusicology students in the Faculty of Music of the University of Edinburgh, who made the staff notations of the songs in Appendix G. These are also used in the main text of the thesis. Mr Peter B. Freshwater, the Deputy Librarian of the University of Edinburgh, kindly put all his grandfather's - *William Freshwater papers* - at my disposal. They have been of immense value to my work, for which I am most grateful to him. Mr Aubrey J. Curry, acting for the Council for World Mission, graciously rescued me and the family from an embarrassment of homelessness in Edinburgh by offering us accommodation in England, without which I could not have stayed in Britain for the last six months to finish this work. I am grateful to him too.

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CHAPTER ONE : HYMNODY; THE GREAT WEAPONRY OF THE MISSIONARY ENTERPRISE.

1. THE MISSIONARY MOVEMENT AS A SINGING ENTERPRISE.

(A) Hymnody; a moving prerequisite for Mission

It can be affirmed that music is the greatest gift God has given to mankind. It is a person's language which is used to communicate inner feelings of joy, bitterness or gratitude and to redress one's melancholy as well as that of others. It is the language one is apt to use to put the message across to people clearly and contagiously. Perhaps this is why, writing about Music and Mission, Edward Shillito could quote thus: "It has been said that the first Christians conquered because, for one reason among others, they out-sang the pagans."¹ The disciples of our Lord Jesus Christ sang a hymn after supper to express their faith to God, and they and their successors have been singing likewise ever since. Singing is, in fact, not originally earthly but heavenly. Man was made in the image of God before whom the throng of the hosts of heaven, scriptures tell us, sing day and night.² The Old Testament also testifies of music among God's people: Moses's song in Exodus 15 comes to us as the earliest song we have in the Bible. David's triumph in battles also brought song and dance.³ When the Israelites were in captivity the Babylonians demanded from them "songs of Zion" - Psalm 137. And David, the Psalmist, grew up as a minstrel,⁴ so that his Psalms which were used as pilgrim songs, procession songs, national songs, festival songs as well as personal songs, later formed up the hymn book of the early Christian church.⁵ There is also

¹ Edward Shillito. *The Chronicle of the London Missionary Society. June 1931.* pp.137-138. The 'Chronicle' ended its publication in June, 1966. It was replaced by 'World Mission' of the CCWM in July, 1966. From 1968 to 1972 'Enterprise' had replaced 'World Mission'. The current Mission paper for CWM is 'Newshare', which does not resemble any above.

² Luke 2:13; see also Rev. 4:8ff.

³ 1 Sam. 18:6

⁴ 1 Sam. 16-23.

⁵ Elsie Houghton . *Christian Hymn Writers.* Bryntirion. Evangelical Press of Wales. 1982.

evidence of the existence of hymnody in the New Testament. It begins with the annunciation, a song uttered from heaven, whose response was Mary's magnificat,⁶ a hymn uttered from earth. Zachariah's benedictus was yet another.⁷ Later, Jesus himself sang a Passover hymn, after supper, with his disciples.⁸ This culminates in Paul's hymns of the primitive church⁹, the Gospels's hymns,¹⁰ and those in Acts of the Apostles.¹¹ All these confirm that the Bible is a book of hymns. Even secular governments of the later time testified, albeit ignorantly, to the existence of the early Christian hymns.¹² Church music and singing therefore had always been in the forefront of Jewish life and worship.¹³ No wonder, it came to be at the centre of the life of the early Christian community as it has become to the present Christian church. Moreover, songs have, since then, been uttered from earth in different languages by different people and from diverse cultures, all in response to mighty acts from on high. In further response to this unique expression of faith in God, hymn writers emerged from the early gentile churches. They were men like Clement of Alexandria, Bar Daisan, Ephraim the Syrian, Chrysostom, Bishop of Constantinople, Ambrose. These and others after them expressed their own feelings and convictions about God through hymn. They loved to sing before Him with great joy because, as Walford Davies says, "a good sing together realises and releases *esprit de corps* in unique ways".¹⁴ Soon after the Reformation, the Mass Book was amended by various reformers in a

⁶ Luke 1:46-55

⁷ Luke 1:68-79.

⁸ Matt. 26:30; see also Psalms 113-114

⁹ Eph.5:14,19; 1 Tim. 3:16; Col. 3:16, Phil.2:6-11.

¹⁰ Matt. 26:30 (Ps.115-118)

¹¹ Acts 16:25

¹² Pliny, the Roman governor, after examining the Christians who were arrested during the persecution of Christians learned that they "sang a hymn to Christ as god".

¹³ Elsie Houghton. *Christian Hymn Writers*. Bryntirion. Evangelical Press of Wales. 1982. p.7

¹⁴ Sir Walford Davies (ed.). *Hymns of the Kingdom*. (reprint). London. SCM. OUP. 1950.

protestant fashion. In order to maintain the purity and sanctity of the church in those early post Reformation days the Psalter was used most in worship. W.C. Covert asserts that the Lollards¹⁵ were the original vernacular hymn writers of England. He states, further, that the earliest printed English hymns are those found in "Marshall's Primer", about 1534, and the "Sarum Primer", 1538, which were crude translations from Latin. But it is said that English Protestant churches were the first to get hymnals, and their first hymn book was Miles Coverdale's *Goostly Psalmes and Spirituall Songes*, in 1539. This had 41 hymns among which 17 chorals came from Luther and 15 versified psalms. In Scotland the *Gude and Godlie Ballates*, with 116 hymns, printed in 1578, at Edinburgh, was the first book that did to the Scottish Churches what Miles Coverdale's *Goostly Psalmes and Spirituall Songes* did for the English churches.¹⁶ Later, individual Christian musicians as well as other church bodies were able, out of necessity, to compile collections of hymns for public and private worship. These and other hymns, composed over the years, started spreading all over the world as the Christian missions started going out. Hence those missions that were directed to Central Africa took with them some of these hymns from the North for use in their mission fields.¹⁷ When, therefore, we begin searching for origins of Zambian hymnody we have to trace back to these sources which the missions that went out to Zambia used; the British, but also the American, German, French, Greek, Welsh and Latin sources. These are the streams of Christian music which have made the largest contribution to the translated hymnody, past and present, in Zambian churches. This can be evidenced, both in the historical backgrounds of the missions and in individual missionaries's efforts. The great weaponry of the missionary enterprise was sparked by prayer and hymn. But also, the popular use of hymn, particularly in Africa, let alone in

¹⁵ These were followers of John Wycliffe, who gathered in and around Oxford in 1384.

¹⁶ William Chalmers Covert (ed.). *Handbook to the hymnal*. Philadelphia. Presbyterian Board of Christian Education. 1935

¹⁷ The present writer will use this term "North" to refer to what has always been referred to as the "West", in respect of the countries of the world. This is in order to make it clearer to an ordinary reader of Africa that the countries being referred to are actually in the Northern hemisphere of the world.

Zambia, is due, in the main, to the fact that the Christian church has always regarded hymns and songs of praise to God as appropriate evangelical tools. They add warmth and inspiration to African worship.¹⁸ They inspire the life of a listener as that of a singer. This is what George S. Stewart means when he says that through music a singer is helped to subdue his heart to holy awe and reverence, to the spirit of worship¹⁹. Moreover, that was the church life of lively congregations even in the North.²⁰ Hymns therefore affect the spiritual being of a person, inspire it into higher spheres of life prompting it to subdue the body before the higher Being or Order. It soon became clear to missions in Central Africa that hymn singing, alongside other religious activities, was an inspiring instrument in evangelising among the local people in the mission fields. Those missions that cared to use this opportunity were able, later, to add new and fresh hymns to the old hymns which had monopolised the mission hymnals.

The small collection of Mission Hymns issued by our church some years ago being now largely out of use, it has been felt desirable that a new and improved collection of hymns and spiritual songs, suitable for evangelistic services, should be prepared.²¹

¹⁸ John Rush (ed.) *Parish Hymn Book*. (10th Impres.) London. L.J.Cary and Co. Ltd. 1975

¹⁹ George S. Stewart. "The functions of music in worship." *Church Service Annual*. no. 2; 1929/30. p. 60ff. During the 17th and 18th centuries in the North, there was spiritual inspiration through hymn-writers like Isaac Watts or John Milton (1608-74) an English poet who was one day so inspired by music that he exclaimed "Bring all heaven before mine eyes!" J. Moffat and Millar Patrick.(eds). *Handbook to the Church Hymnary*. London. OUP. 1929. John Milton later became totally blind in 1652. p.432. Then later, of course, came Sankey, whose first hymns "Yet there is room"; "I am praying for you"; and "The ninety-and-nine" brought to Christianity in Britain more revival. see David Williamson. *The life story of D.L. Moody*. London. Sunday School Union. n.d.[1900]. p42

²⁰ G.W. Stubbings. *A dictionary of Church Music*. London. The Epworth Press. 1949. p.36. Also in moments of depression and sorrow, failure and defeat in life, hymn singing has been a healing, inspiring force: "Both Moody and Sankey used to be present at all these [evangelistic] meetings, with rare exceptions, when the strain had become too great...Many of our leading workers in Christian philanthropy were inspired at the Moody and Sankey meetings". see David Williamson. *op.cit*. p. 56

²¹ H.Yooll (ed.). *Mission Hymnal, for use in evangelistic services and Co*. London. Morgan & Scott. n.d. [c1918] Preface.

One LMS report too reveals that at their centres in Central Africa hymns had proved useful evangelistic tools:

The evidence before us of the quality of worship in such schools is highly varied....The variety of the evidence suggests differences in the standard applied; while undoubtedly in many schools the teacher by **easy songs**, by well chosen scripture passages, and by such simple prayers as can be shared by little children, does succeed in lifting their hearts Godward...²²

Harry Johnson of the LMS who lived among the Mambwe/Lungu people of Northern Province of Zambia observed that his parishioners there were essentially sociable beings and also a musical people. He speaks of them as "**captive singers**" this way:

They have vocal and instrumental music, of a kind peculiarly their own... Singing is a national characteristic, for, like the Hebrew captives by the waters of Babylon, they sing their tales of sorrow and bereavement, and of their pleasures and joys²³

Although he regarded them of very low merit he nevertheless capitalised on that inspiration that the Lungu people have in music to evangelize among the people in that area and in the surrounding villages. Later, of course, the same people could compose a memorable song to give a warm welcome to Johnson's wife who was coming to join him from Britain, which ran like this:

Of all the great works in the world
We Alungu are engaged in the greatest:

²² LMS. *The LMS Report of the Special committee on Education in relation to Evangelism. 1932-33.* London. 1933. p. 41

²³ Harry Johnson. *Night and Morning in Dark Africa.* LMS. London. n.d.

We are marching down to Nyassa
To bring back our grandmother ²⁴

There is, to be added to these translated hymns, the independent church songs, such as those of the Lumpa church, which also continue to serve very adequately as inspiring homilies and themselves uttered sermons. Today wherever there is a public Christian gathering, both in village churches and town churches, at least a choir will be available. Music has invariable inspiration. Edward Shillito attributes the success of François Coillard's missionary work among the Lozi converts in Zambia to the impact of hymnody. He quotes Coillard as saying: "It was by music that the boys' path was beset".²⁵ But that the "boys" he refers to here had responded more readily to the missionary's music, despite its being alien, than to other elements of worship, should not have been surprising. Coillard had in fact found them already intrinsically and tenaciously musical. They were men and women born and bred in the singing mood and from the African musical matrix. One in Africa often sees this evidenced in the faces of African Christian singers as they move into action. They are able to move into impromptu singing at random signal. They can sing and dance "Mukonso putuka",²⁶ that is, like dying men and women before the living God. African worship, which is in fact often acted, has no patience for insipid, dull, uncelebrative worship. Indeed, for the African, everything is action and movement. They dance their religion. But all the same they enjoy it immensely. Hymns introduced in the missionary fields, even in their crude translations, therefore found an already prepared musical ground in the Zambian converts. It was an indisputable experience of every mission that worked among Africans that the environment there was already musically fertile.²⁷ Hymns were an

²⁴ Harry Johnson. *op.cit.* pg.116. The word "grandmother" as used here denotes respect to the one to whom it is directed, in this case, Harry Johnson's wife.

²⁵ Edward Shillito. *François Coillard*. London. SCM. 1923.

²⁶ **Mukonso putuka**, is a Bemba expression which literary means, "let the leg break up!"; hence, "come what may, do it with all your might".

²⁷ Edward Shillito. *The Chronicle of the London Missionary Society. June, 1931*. London. LMS Archives. SOAS. pp137-138.

added requisite to them, albeit in a new language. In the words of one missionary, commenting on worship in Central Africa: "Missions could not do without hymns, or conceive of worship without singing."²⁸

It was mission where hymns and scripture were complementary to each other. C.W.Mackintosh, writing from an African soil, explains the importance of this asset for missionary work, in this way:

The importance of hymns and hymn singing in early mission work is seldom realised except by those actually engaged in it; by others this is generally looked down upon as a cheap and showy substitute for realities. M. Coillard attached the greatest importance to it, as hardly second even to preaching where primitive savages were concerned²⁹

Once again, these Africans, who are called savages here, were not just responding to the hymn-singing of the early missions. Rather, singing itself was already in their blood and in their society. This is why for every activity in their community life they had a song to sing as an ingredient, a catalyst and amplifier. For instance, there was a song for every initiation ceremony, every communal work; whether it be in the garden cutting trees or on the river rowing the boat. And not infrequently individuals would sing or whistle, as they still do, with full satisfaction while doing some kind of work. Sometimes it is not easy to understand why most early hymns taught to these indigenous people were not very capable to move their inner souls. Yet it is true that at such early stages in their Christian life they could not comprehend the theological meanings contained in those crudely translated hymns. If anything, it was therefore the melody of song more than anything else that attracted them. Hence they sang the new hymns mightily out of their innate musical taste and for their love of the particular

²⁸ Miss Helen Taylor. Church of Scotland Missionary. Livingstonia; 1934-65. Malawi. *Interview*. Edinburgh. 1992.

²⁹ C.W.Mackintosh. *Coillard of the Zambesi*. T. Fisher Unwin. London. 1907. p.103.

melodies. Again, humble and receptive missionaries took advantage of this African potential to propagate the gospel among Zambians through hymnody. Hymnody thus became an effective language of religious communication among a people already so fond of singing. The essence of music in the church is, in a way, explained by Edward J. Higgins, General of the Salvation Army. In his preface to the "Salvation Army Songs" he had simply this to write:

Sing so as to make the world hear....And sing till your whole soul is lifted up to God, and then sing till you lift the eyes of those who know not God to Him who is the fountain of all our joy ³⁰

In view of these revealed values of music, Christians of the present and the future generations should yearn to exploit the joy and satisfaction found in hymnody. Hymnody must therefore be given more attention, more replenishing, and more audience by Zambian churches that require to be truly evangelistic. They would do well emulating the early Christian generations who accomplished their Christian missions at home and abroad through hymn. It may be with this in view that Erik Routley rightly laments the loss and lack of musical enthusiasm in the present age in Britain:

But when I remember how in my own youth, say thirty years back, [1949] men and women in so many branches of the church in England, my home country, would read their hymnals as eagerly and regularly as they read their Bibles, and would, if whipped off to hospital, reach for the hymn book as well as the Bible, I simply grieve to think that this particular pleasure and religious nourishment is withheld from so many or ignored by so many in these later days ³¹

³⁰ *Salvation Army Songs*. edited by Edward J. Higgins. London. Salvationist Publishing and Supplies Ltd. 1930. Preface.

³¹ Erik Routley. *A Panorama of Christian hymnody*. Chicago. G.I.A Publications Inc. 1979

REPUBLIC OF ZAMBIA

REFERENCE

---	Provincial Boundaries
■	Livingstonia Miss. Stat.
△	L.M.S.
●	P.E.M.S.
★	M.M.S.
□	D.R.C.M.
▽	U.M.C.A.
▽	Ch. of Scotland

The map shows the Republic of Zambia with its provinces: Northern, Central, Southern, Western, North-Western, and Barotses. Major cities and towns are marked, including Lusaka, Kitwe, Maseru, and Livingstone. The map also shows the Zambezi River, Lake Tanganyika, Lake Malawi, and Lake Kariba. The legend indicates various administrative divisions and boundaries.

Provincial Boundaries	
■	Livingstonia Miss. Stat.
▲	L. M. S.
◆	P. E. M. S.
★	M. M. S.
□	D. R. C. M.
▽	U. M. C. A.
▼	Ch. of Scotland

Henry Ward Beecher in, *The Plymouth collections of hymns and Tunes*, 1855, wrote about the need for the leaders of churches to first take keen interest in the promotion of good singing in their churches, "a thing that no longer has prominence in Christian education programmes of congregations":

We do not think that congregational singing will ever prevail with power, until Pastors of churches appreciate its importance, and universally labour to secure it... the pastor should ... be the animating centre of the music, encouraging the people to take part in it,...Only by continuously exploring a hymnal can one realize fully its inexhaustible resources³²

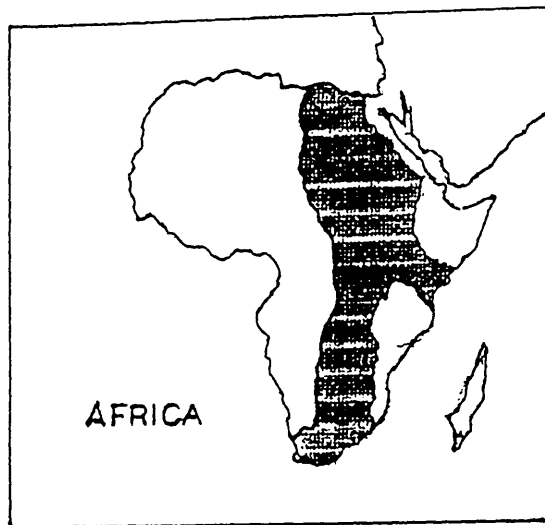
Zambians, like many Africans, have their own dynamics of music which they have, for many years, sang from head. That intrinsic worth is another asset in a Zambia for the Zambian church to seize and utilize in its mission. If missionaries who did not know the local languages and Zambian culture well enough used them to plant and evangelise, one would expect the indigenous church leaders to be even more ready to use their local languages to the full to develop their church hymnody, and to achieve maximum results.

(B) Zambia's Geographical and Political position as a Mission field.³³

Before we discuss the establishments of Christian missions in Zambia some knowledge of its geographical position and historical background will be essential for the clearer understanding of the conditions under which missionaries worked and why they may have come into confrontations with the indigenous people. The Republic of Zambia in which missionaries worked lies in Central/ Southern Africa, between 10 and 18 degrees latitudes and between 22 and 34 degrees longitudes. It lies on a well wooded and watered plateau which ranges from 1,067 metres to over 2,350 metres (3500-7500 feet)

³² *The Plymouth Collection*. (3rd edit.) edited by J.W.Lenhart. (Committee Chairman). Preface. Boston. The Pilgrim Press.1958.

³³ see Map of Zambia



"All that Red---that's my dream!"
Cecil Rhodes

above sea level, thereby giving the country a mild tropical climate, apart from the warm rift valleys of Luangwa and Tanganyika coasts. It covers an area of 752,620 kilometres; about 3 times as big as Great Britain; or the equivalent of Great Britain, Germany, Switzerland, Holland and Belgium combined; or 10 times as big as Scotland. It is marked by four big lakes Mweru, Bangweulu, Kariba (the man made lake) and Tanganyika, the first three of which have clear soft waters. It has four big rivers, namely Zambesi, Luapula, Kafue and Luangwa rivers. It borders with Tanzania and Zaire on the North, Angola on the West, Malaŵi and Mozambique on the East and South-East, and Zimbabwe, Botswana and Namibia on the South. Zambia is therefore a land-locked country, with Tanzania (Dar es Salaam), South Africa and Angola (Lobito) as the main outlets to the sea routes.

Zambia was originally ruled under the British South Africa Company (BSA Co). The B.S.A Company was formed in 1889 by Cecil John Rhodes 1853-1902.³⁴ Born in Britain, Rhodes settled in South Africa and became head of De Beers consolidated mines and Gold fields of South Africa Ltd and quickly amassed a large fortune there. In 1881 he entered politics and became Prime Minister of Cape colony 1890-1896. It is said that Rhodes had aimed at forming the South African Federation and the creation of a block of British territory from Cape to Cairo. Hugh Marshall Hole, once a Civil Commissioner of Bulawayo (Zimbabwe), draws a picture of the area Rhodes was intent to win for Britain.³⁵ Less alive to the rights of Africans, Rhodes was responsible for the annexation of Central Southern African countries, including the territories that now make up Zambia and Zimbabwe.³⁶ The acquisition was achieved mainly through

³⁴ The Directors of the BSA Co. appointed under the Charter in 1889 during the period for which it was responsible for the Administration of Rhodesia were: The Duke of Abercorn, K.G. (President, died in 1913); The Duke of Fife, K.T (resigned in 1897); Hon. Cecil John Rhodes (died in 1902); Lord Gifford, V.C. (died 1911); Alfred Beit, (died 1906); George Cawston (resigned 1908); Albert Grey- later Sir Albert Grey (resigned 1903). There were more appointed after the Charter.

³⁵ Hugh Marshall Hole. *The making of Rhodesia*. London. Macmillan and Company. 1926. Title page. (see opposite page.)

³⁶ see Michael Upshall (Ed.) *The Hutchinson Encyclopedia*. New 10th Edition. Oxford. Helicon Publishing Ltd. 1992.

treaties with Chiefs. Sir Alfred Sharpe (who came to Nyasaland from Fiji where he held a consular post) was asked by Harry Hamilton Johnston³⁷ to undertake, on behalf of Great Britain, the task of negotiating treaties with the Chiefs in Northern Rhodesia which country he was about to traverse. Sharpe readily accepted to do so, proceeding with Eastern Province chiefs where he did not make much progress because, they claimed, "the Portuguese officer had poisoned the mind of the Angoni chief".³⁸ Meanwhile Rhodes had amalgamated the BSA Company with the exhausted African Lakes Company which had been founded by John Moir³⁹ in 1878 as an adjunct to the Missions, especially those of the Scottish Churches.⁴⁰ Sharpe was forthwith appointed Commissioner for the Chartered Company.⁴¹ After visiting the Eastern part of the country he proceeded, through Lake Tanganyika, to the North West along Kalungwishi,⁴² Lake Mweru and Luapula valley and got to Chief Kazembe's Town on 29th September, 1890. In the end, after fifteen months of great difficulties in the country, he managed to establish treaties with Chief Kazembe of the Lunda⁴³ and Chief

³⁷ Harry Hamilton Johnston is said to have gone to South Africa in 1890 to discuss with Cecil John Rhodes plans to extend the British powers into regions lying between Lake Nyasa and the Congo State. He had been appointed British Consul for Mozambique and managed to save the Makololo from the Portuguese, Serpa Pinto's aggression. H. Marshall Hole. *op. cit.* pp130, 234-5.

³⁸ see H. Marshall Hole. *op. cit.* Sharpe is reported to have been Commissioner in Malawi in 1900.

³⁹ *Ibid.* p131.

⁴⁰ It is said that the company had started as Livingstonia Central Africa Company before it was transformed, with Fred Moir and his brother John Moir as joint managers.

⁴¹ Church of Scotland. *Life and Work in British Central Africa*. Blantyre. p4. "Our Commissioner, Mr. Alfred Sharpe C.B. has gone home on furlough..."

⁴² H. Marshall Hole. *op. cit.* p384. Kalungwishi was one of the two BSA Company stations on the Lake Mweru and was once called "Rhodesia".

⁴³ Church of Scotland. *Life and Work in British Central Africa*. No 140. November 1899. p 3. But the report appears in the *Life and Work in British Central Africa*: "A chief in the far interior named Kazembe more commonly spelt Cazembe has been showing himself hostile to the British South Africa Company which controls that part of Africa. It was felt that he had to be "dealt with" so a party of our Armed Forces was taken all the way from the Protectorate to the bank of the Luapula River on the confines of the Congo Free State.... It was successful. Cazembe's town was occupied. But some how it looks like pulling chestnuts out of the fire. Cazembe is a name of note. He was the great King of Central Africa which the famous traveller Monteiro crossed Africa a century ago."

Nsama of Itabwa in the area between the three lakes Nyasa, Tanganyika and Mweru. He had thus managed to add to the British flag the major part of North Eastern Rhodesia. But both Alfred Sharpe and Joseph Thomson, a Central African explorer,⁴⁴ had been prevented by chiefs on the Zambian side from reaching Msiri's country in Katanga⁴⁵ and were therefore not able to make treaties with Chief Msiri of that Zairean country to acquire that land for Britain. Joseph Thomson had also later made treaties with Chiefs Kambwiri East of Lwangwa river; Katara; Nansara, West of Lwangwa; Chitambo, the paramount chief of Kalinde; Msiri of the Ushi country; Kalanga; Simesi; Nguemba; Msiri of the Lamba country; Chipeco of the Lenje country in the Lukanga basin; Kanyesha of South West Lala country; Chawira of the Western Nsenga country; and Chevia and Miembwe both Nsenga chiefs.⁴⁶ Through such treaties most of the country therefore fell under the BSA Company administration from 1891.⁴⁷ The country was later divided into two parts, namely, North-Western Rhodesia under Major Coryndon, the first British Administrator of Barotseland,⁴⁸ and North-Eastern Rhodesia under Major Patrick W. Forbes who was appointed in 1894 and took up the post in 1895. He was still stationed in Nyasaland and administered this part of the country from there.⁴⁹ The BSA Co. had already established a government post at Mbala (Abercorn), on the Northern end of the country, in 1892,⁵⁰ and Mr. Hugh Marshall

⁴⁴ H. Marshall Hole. *op. cit.* p129. In 1890 Thomson had been asked by Cecil Rhodes to proceed from the East Coast of Africa to Garenganze (Katanga) and make treaties with Chief Msiri on behalf of the Chartered Company.

⁴⁵ Msiri was actually a rival to them and they could not want their visitors to collaborate with him.

⁴⁶ H. Marshall Hole. *op cit.* p252-3.

⁴⁷ C.W.Mackintosh. *Some pioneer Missions of Northern Rhodesia and Nyasaland*. Livingstone. The Rhodes-Livingstone Museum. 1950. p. 40

⁴⁸ He arrived there on 20th October, 1897. W.V.Mackintosh *François Coillard*. London. Hodder and Stoughton. 1897. p21.

⁴⁹ W.V. Brelsford. *Generations of men*. Salisbury. Stuart and Manning. 1965. p. 37.

⁵⁰ From this time the government was able to give a serious check on the slave trade which, up to that time, the Arabs had spread throughout the country.

arrived there as Consular Officer in 1893.⁵¹ In June 1895 the BSA Company also asked from the British government with success to assume responsibility of administering the new territory. Before 1899 the whole country had been vaguely included in the Charter granted to the British South Africa Company. In this same year an order in Council relating to Barotseland, North-Western Rhodesia, placed the administration of the Western part of the country on a firmer basis. In 1900 an order relating to North Eastern Rhodesia was made with the same effect on the North Eastern part of the country. The country consequently became a British Colony and the two parts were merged in August 1911 as one territory, to be called Northern Rhodesia, under the British Administrator, General Codrington. Northern Rhodesia was first administered from KALOMO as the capital which was thought to have a favourable climate. Later, in 1921, the capital of Northern Rhodesia was moved further South from Kalomo to LIVINGSTONE due to economic reasons at the time, mainly because of the thriving Zambezi Saw Mill industry there. In 1924 the administration of the Territory was assumed by the Crown, as agreed upon with the BSA Co., to make the country a British Protectorate. Consequently the first Governor of Northern Rhodesia was appointed on 1st April, 1924. The 1930s saw the development in the colony of the Copper mines.⁵² Therefore in 1935 it again became necessary to move the capital, this time to LUSAKA which was found to be more central to the nation as well as to the flourishing mining industries in Broken Hill (Kabwe) mine for lead, zinc and vanadium and the Copperbelt towns. On 1st August, 1953 Northern Rhodesia, already under the British Governor, became part of the Federation of Rhodesia and Nyasaland by an order in Council.⁵³ Roy Welensky (Sir) 1907-1992, a Rhodesian politician, was

⁵¹ H. Marshall Hole. *op. cit.* p385.

⁵² The Copperbelt is a series of mining towns which geographically lay along the Zaire boarder with Zambia, just South of the Zaire pedicle. These towns were **Bwana Mkubwa** (which began in 1922 but collapsed in 1930), **Luanshya** (**Roan Antelope**-started in 1931), **Nkana** (started in 1926, but production started in 1932), **Mufulira**, and **Nchanga**. Other current mines are Chililabombwe, Chambishi, Chibuluma.

⁵³ Northern Rhodesia Government. *Colonial Office Report on Northern Rhodesia; 1955*. Lusaka. The Government Printer. 1956. pp82-85.

instrumental in the creation of the federation of Northern Rhodesia, Southern Rhodesia and Nyasaland. He later became the Prime Minister from 1956 to 1963, the year the federation was disbanded. Welensky's Federal Party was thereafter defeated by Ian Smith's Rhodesian Front Party in 1964. The Federation thus lasted only ten years. Indeed, it had been impeded by what was often claimed by dissatisfied citizens of Northern Rhodesia and Nyasaland to be gross disequilibrium in the distribution of economy among the three countries on the one hand and the strong desires of each of the constituent countries for political independence on the other. Missions that worked in the countries North of the Zambezi were very much in the forefront of the struggle against the Federation along with the indigenous people. They saw the Federation as an agent of neo-imperialism and thought that its presence would affect adversely the missionary work of the church by dehumanising the people of the less developed countries. Moreover they conceded that "Central Africa north of the Zambesi was a distinct sphere from Africa South of the Zambesi and needed to be dealt with on different lines".⁵⁴ The following sentiment from Mr. Chalungumana, one of the leading Africans from Northern Rhodesia, in his letter to a retired missionary seems to represent the sentiments of many Africans in Zambia who saw it as an agent of neo-imperialism intended to benefit only a few people at the expense of the poor masses, with its adverse effects on their already strained lives at the time:

Political situation in Northern Rhodesia is bad if not worse. The officials will arrive in London in March to discuss the federation of three territories. Rev Henry Kasokolo and Mr Nelson Nalumango cease to represent Africans in Legco this month. Two new members have been nominated. The African congress of N. Rhodesia, the delegates of which saw Chief Secretary and assured him that the Africans of N. Rhodesia will not commit themselves to agree to any proposal which will bring closer union of these three countries. In S. Rhodesia today an African has no land, women have to pay tax. People are homeless---The Europeans today claim to be the owners of that land. This they wish to extend to N. Rhodesia. The unrest situation which we hear of much in

⁵⁴ *Life and Work in British Central Africa* of the Church of Scotland, December 1900. p3.

South Africa now comes to our door steps. The Africans today wonder whether Livingstone brought to them war or freedom!⁵⁵

That same month Donald Siwale, speaking for all African representatives of the African Representative Council at a special session of the council held in Lusaka gave another resentment to the federation:

Gentlemen, this subject is of much importance and I should like you to open your eyes as well as your minds as much as you can against this federation.... We re quite determined in rejecting federal government because we are well aware of the attitude of most Europeans towards the African people in this country.... It is shown in post offices, banks and the shops where an African is not served as a human being.⁵⁶

The Federation was thus disliked overwhelmingly. Consequently it was dissolved in 1963, and Nyasaland became independent in 1964 under the new name MALAWI. Northern Rhodesia subsequently became an independent nation within the Commonwealth on October 24, 1964, under the new name ZAMBIA. The following year 1965, Ian Smith the Rhodesian Prime Minister 1964-79, responded by making a unilateral declaration of Independence (UDI) for Southern Rhodesia from Britain on 11th November, 1965. Following the declaration of Rhodesia's independence Welensky himself left politics.

(C) The Establishment of Missions in Zambia.

Zambia (Northern Rhodesia) was the last field in Central Africa to be reached by missionary societies from the North, some approaching through its southern border and

⁵⁵ Mr. Ellison M. Chalungumana. "Letter to Mrs. Freshwater in England," written from 1 Hans Crescent. London. SW1. 21.7.51. *William Freshwater papers*.

⁵⁶Northern Rhodesia Government. *Proceedings of the Special Session of second African Representative Council held at the Welfare Hall, Lusaka*. Lusaka. 12 September 1951. pp. 1-4.

others through its northern border. On the southern border the London Missionary Society had already established their mission stations in Southern Rhodesia (now Zimbabwe) as early as 1859 among the Ndebele, under Chief Mzilikazi⁵⁷ before the Roman Catholics followed the next year. The Dutch Reformed Church of South Africa (DRCSA) had established in Basutoland in 1878, and before François Coillard paid a visit to Zambia in 1884, he had already served in Basutoland for many years. On the East the Free Church of Scotland had successfully began work in Nyasaland (Malawi) in 1875 before they established permanently in Zambia in 1900. In the West the American missionaries had pioneered among the Ovimbundu in Bailundu, Angola, before 1884.⁵⁸ And on the North the London Missionary Society had already been working in Tanganyika (Tanzania) with already established stations at Ujiji, Mpwapa, Mtowa, Uguha, Urambo before Captain Edward Coode Hore (LMS) entered Zambia's North in 1883. Zambia was therefore a late missionary enterprise. Moreover Zambia's geographical position as a land locked country had largely rendered it inaccessible to missions for a long time.⁵⁹ However, a few explorers⁶⁰ and traders of European and Arab origin had already visited the country as early as the 18th Century, albeit only briefly. But these had no missionary motives and, in any case, Zambia's neighbouring countries had been exposed to more traders and explorers long before.

⁵⁷ Edwin William Smith. *The Way of the White fields in Rhodesia*. London. World Dominion Press. 1928. p52.

⁵⁸ Frederick S Arnot. *Garenganze*. London. Frank Cass and Co. Ltd. 1969. pp112-114

⁵⁹ H. Marshall Hole. *op. cit.* p243. David Livingstone had visited Chief Kazembe in 1867 and 1868 and is reported to have received from that great chief a lot of kindness and hospitality.

⁶⁰ *Ibid.* p243. It is recorded that in June 1798, the Portuguese Governor of Sena, Dr. Lacerda, accompanied by Father Francisco, Jose, Pinto and twelve officers and 50 armed men, visited Chief Kazembe's domain in Zambia. His visit had been encouraged by a report of an earlier Portuguese half-breed Fereira, an ivory trader, in 1796. Fereira had earlier visited Kazembe's City. But Lacerda died a few miles of Mwata Kazembe's Musumba (city) in 1798, and did not see the City; people say he was buried at Kasumpa (Mwaba-Mukupu) village, some seven miles away. Father Pinto led the rest of the remnants back to Sena. Two Portuguese traders; Baptista and Jose, later visited the Lunda Kingdom. Several others had earlier visited Kazembe's City. see Northern Rhodesia Government. *Colonial Reports; Northern Rhodesia; 1955*. Lusaka. Government Printer. 1956. p82.

Furthermore, these visitors could reach Zambia's neighbours more easily from the East, the South and the West coasts of Africa.

(i) The London Missionary Society. ⁶¹

The first missionary society actually to attempt to reach Zambia in Central Africa was the London Missionary Society. Besides Livingstone's expedition of 1851 into the interior of Africa Robert Moffat, Livingstone's father in law, then leading the Bechuana LMS mission, had sent Rev. Holloway Helmore and Rev. Roger Price with their families and several indigenous people on the first LMS mission northwards, in 1860. They tried to enter Central Africa (Zambia etc) from the South, but the venture proved a discouraging failure resulting in the deaths of fifteen of the team, sparing only Roger Price and two children of Helmore's.⁶² Further, around 1867 the Rev. Thomas Morgan

⁶¹ The society has had these brief transitions:

- 1795 (a) The London Missionary Society (LMS) was formed at the Castle and Falcon, for the "Spreading of the Knowledge of Christ among the Heathen and other unenlightened nations". It was a society that had began as an ecumenical enterprise. It originally consisted of Evangelical Anglicans (Episcopal), Methodists, Independents/ Congregationals and Scottish Presbyterians. They claimed that they sent out their missionaries not to go and advance any of these denominations but to preach Christ crucified. However, later the society is said to have been dominated by British Congregationalism
- 1966 (a) LMS amalgamated with the Commonwealth Missionary Society (CMS) incorporating the Congregational Church of England and Wales as well as the Congregational Unions to form the Congregational Council for World Mission (CCWM)
- (b) June, 1866: The end of "The Chronicle" of the LMS
- (c) July, 1966: The "World Mission" took over from "Chronicle" of the LMS
- 1972, October: The Congregational Church of England and Wales united with the Presbyterian Church of England to form the United Reformed Church (URC)
- 1973 19th Sept, 1973: CCWM was changed to become the "Council for World Mission (Congregational and Reformed)".
- 1977 "CWM (Congregational and Reformed)" became an International Organization; a partnership of churches covenanting, sharing and serving together as equal members under one council.
- 1980 "CWM (Congregational and Reformed)" dropped the (Congregational and Reformed) to become only "CWM".

⁶² C.W.Mackintosh. *Some Pioneer Missions of Northern Rhodesia and Nyasaland*. Livingstone. Rhodes-Livingstone Museum. 1950. p3. Also see Richard Sampson. *They came to Northern Rhodesia*. Lusaka. 1955. pp8,19.

Thomas, an LMS missionary made a brief excursion of 2 days into the Zambesi valley (Gwembe) below the victoria falls. In the long run, the Board of Directors of the LMS received a proposal from Mr. Robert Arthington, a wealthy native of Leeds, that the LMS should commence a mission on Lake Tanganyika in Central Africa, which he would be prepared to support. Therefore on Thursday, 20th January, 1876 the LMS Board meeting resolved to commend this proposal to the Society's Africa Committee:

That in the judgement of this committee there exist very strong grounds upon which the Board and the friends of this society may well accept the invitation now made to them, to establish a Christian mission at Ujiji on Lake Tanganyika. They heartily join with other Christian men in feeling the deepest compassion towards the populous native tribes of Central Africa, Who have so long been left in complete ignorance of the gospel and have suffered such grievous wrongs from the hateful slave trade. And gladly and gratefully would they join in any sustained Christian efforts by which these wrongs may be redressed and this darkness be enlightened by divine truth. They recognise also with much pleasure that the proposed effort will be greatly aided by the plans about to be carried out by the Church Missionary Society on the Victoria Lake.⁶³

On 28th November 1876 the Central Africa Committee discussed the proposal and, after doing preliminary surveys of the project, decided to send a party of missionaries to Lake Tanganyika. Consequently, on 30th March 1877, the London Missionary Society sent off the party on the Central African Mission, consisting of the following:

Rev. Roger Price:-

He was born on 24 February, 1834 in South Wales.

Ordained on 5 April, 1858 at Norley St. Chapel, Plymouth, he was appointed to the Makololo Mission on 5th June 1858. He later survived that attempted fatal expedition to Central Africa from the South, with the Helmores'. Price was thus considered

⁶³ LMS. *Africa Committee minutes. Thursday January 20, 1876.* Box 1 London. LMS Archives. SOAS.

experienced enough to join the expedition to Lake Tanganyika and to undertake its leadership. He was consequently appointed by the LMS Directors to conduct a survey for the possible Tanganyika route prior to the expedition, which he did on June 10th, 1876. When he returned from Mpwapwa, his last place of survey, he set off for Lake Tanganyika with the team on 1st August, 1877. But he did not reach Ujiji and later retreated back home, finally returning to Molepolole,⁶⁴ his old mission station in Bechuanaland in 1879. He died at Kuruman on January 21, 1900 at the age of 65.⁶⁵

Rev. John Boden Thomson:-

Thomson was born on April 14, 1841, at Kirkpatrick, Kirkcud Brightshire. He was ordained on June 17, 1869 and was appointed to the Matabele Land, (Southern Rhodesia) sailing out on August 9, 1869. He stayed at Inyati for a short time before opening a new station at Hope Fountain. He was therefore an experienced man. The LMS Board recalled him back home for the purpose of making him second in command of the Tanganyika expedition. He got as far as Ujiji, but before reaching Lake Tanganyika he died at Ujiji on September 22, 1878.⁶⁶

Mr. Edward Coode Hore:-

He was born on July 23, 1848 in Islington and became a member of the Mariner's Church in Sydney, Australia. As a scientific member, Captain Hore was appointed Mariner, in charge of the boats on Lake Tanganyika. Soon he launched the "Morning Star", a steel life-boat,⁶⁷ on 21st May 1883 and "Good News", an auxiliary steam-ship,

⁶⁴ This was earlier called **Logageng**.

⁶⁵ Mrs Price died at Seaport, Capetown on May 10, 1919, at the age of 80.

⁶⁶ Mrs Thomson died at Peckham on September 16, 1900, at the age of 57.

⁶⁷ This was put together on Lake Tanganyika in 1883, as a mission steamer at Niamkolo. But it was destroyed during the 1914-18 war by the Germans. The Trading company steamer the 'Cecil Rhodes' at Kasakalabwe was also destroyed by the Germans. Peter Freshwater. *William Freshwater Papers, 1902-1936*. Edinburgh. Also see Basil Mathews. *The ships of Peace*. London. Livingstone Press. 1947. p94.

in March, 1885.⁶⁸ After leaving the Tanganyika Mission in 1888 due to ill health he left Kavala Island on Lake Tanganyika where he had settled, and went back to England. In 1893 he was reappointed by the Society as first officer (Captain) in John Williams Steamer that worked in the Pacific, until he finally resigned from the Society in 1900. A native of Sydney, Captain Hore went back to settle in Tasmania and died in hospital at Hobart in 1912 at the age of 64. His wife died in 1922 at Sydney, aged 69. Hore was an influential man during his services, not only to those in the field but to his own family too. The 1931 Chronicle later carried the news that Captain Hore's daughter, a Rev. Joan Hore (Miss) B.A, became first minister in New South Wales. She was ordained to the Pastorate of Bethany Congregational Church, Spier's Point, Lake Macquirrie, in May 1931, after serving in India for a short time.⁶⁹

Rev. Arthur William Dodgshun:-

He was born on July 5, 1847, at Leeds. He was ordained on March 15, 1877 and appointed in 1877. The LMS had recruited him straight from Cheshunt College. Unfortunately barely a month after arriving at Ujiji on 27th March he died there on 3rd April, 1879, before reaching Lake Tanganyika.

Mr. Walter Hutley:-

Born on 10th January, 1858 Hutley was appointed temporarily as an artisan missionary; a joiner and builder. He was later appointed a member of the mission in 1880 and after serving at Ujiji, Mtowa in Uguha and back in Ujiji his health finally failed. He returned to England in 1882 and severed connections with the society in 1883.

⁶⁸The 'Good News' was taken out to Lake Tanganyika by Quilimane-Nyasa route in pieces before launching it. It was bought by the African Lakes Corporation in 1895. This steam-ship was destroyed during the 1914 war by Germans at Kituta (Chituta). Peter Freshwater. *William Freshwater Papers, 1902-1936*. Edinburgh. Its length was 50 feet, Breadth 12 feet and Depth 6 feet 3 inches. Also see Basil Mathews. *The ships of peace*. London. Livingstone Press. 1947. p94.

⁶⁹LMS. *Chronicle of the LMS*. London. LMS Archives. SOAS. 1931.

Mr. Elbert Sills Clarke:

He was recruited to the expedition on 15th June 1877 in Durban, Natal after leaving a mission connected with Major Malan, which he had joined earlier. But due to ill health he retreated to Natal only after managing to reach Kirasa, the eighth point on the journey from the East African coast to Lake Tanganyika.

The LMS expedition set off from Ndumi⁷⁰ for the interior on 29th July, 1877⁷¹ after the team was reinforced with the arrival of Rev. Elbert Sills Clarke. They took with them on the journey to Lake Tanganyika over 99 oxen and extra people, the indigenous people of Zanzibar itself. The expedition was miserably marked by casualties. Finally, the remaining party of only three; Thomson, Hore and Hutley, struggled on and reached Ujiji in Tanzania, in August 1878, where Thomson died the following month. From Ujiji Captain Hore and those who joined him later extended the work to more permanent stations near and beyond Lake Tanganyika, of what later came to be called "Tanganyika Mission" of the London Missionary Society. Hore quickly explored the southern part of the lake in the calabash from Ujiji from March 17, to May 20, 1880. The LMS mission had reached Niamkolo⁷² and managed to set up temporally dwelling on the Southern side of the Lake by 1883.⁷³ They also revisited it several times in the years that followed. Moreover on September 18, 1884 the establishment of Niamkolo as a station at Southern end of the Central African Mission was approved by the

⁷⁰ *Ibid.*

⁷¹ The LMS register says they set off on 1st August, 1877. But when they got to Kirasa they remained there until **May 29, 1878 the day they set off for Lake Tanganyika**. James Sibree. *A Register of Missionaries, Deputations, etc from 1796 to 1923*. London. LMS. 1923. p71.

⁷² This was the station where the LMS made their first convert, Joseph Kalulu, who was baptized in 1891.

⁷³ Enough correspondence exists from Hore to the home office from the Marine Depot on the Lofu river (Zambia) which date as far back as 1883, mentioning that he had by then already visited the villages along the Lake shores to the South. So, by this time, they were already in North Eastern Rhodesia (Zambia).

Central Africa Committee of the LMS.⁷⁴ Later they moved the station from Niamkolo, first to Kafukula and then to Kawimbe (Fwambo) in 1887, on Government order due to the outbreak of sleeping sickness in the area. Hore left the Tanganyika mission in 1888, before the LMS opened Kambole in 1894. Senga, which was formally called Luambazi,⁷⁵ was later opened in 1923. The LMS work in Zambia therefore first started among the Mambwe-Lungu people, and other related tribes, in the Northern part of the country. Then they extended their work among the Bemba people West and South of Lake Tanganyika, through what they called "The Awemba Mission", under the auspices of the Arthington Trust. First, WG Robertson established a station at Mpolokoso (Kashinda) in August 1900.⁷⁶ Then Mr. Adam Darling and Mrs Lizzie Purves with a team of African mission workers from the Tanganyika mission field⁷⁷ opened Mbeleshi station among the Lunda and Bemba people of Luapula, in November, 1900.⁷⁸ Kafulwe station was opened later in 1922. Thus the "Awemba Mission" grew rapidly and became a large mission to reckon with in that part of the country, and in close proximity to the Christian Missions in Many Lands along the Luapula valley. They also quickly got to work closely together with the United Free Church of Scotland in the North Eastern part. The London Missionary Society then later extended their mission to the rapidly growing Copperbelt. The LMS work on the Copperbelt began after A. M. Chirgwin's discussions with the LMS Board on the resolutions of the 1931 General Missionary Conference. They especially took on board

⁷⁴ LMS. *Committee minutes. Box 1.* (Entry notes at the end of the Book.) London. LMS Archives. SOAS.

⁷⁵ LMS. *146th Report of the LMS- 1940-41.* London. LMS Archives. SOAS. 1941.

⁷⁶ But the station was set up permanently in 1908.

⁷⁷ The Tanganyika Mission was the initial field in which the LMS started their work, in the Northern Part of Zambia. By 1897 it consisted mainly of Niamkolo, Fwambo (Kawimbe) and Kambole stations.

⁷⁸ They started off from Tanganyika Mission on 22nd October 1900 and arrived at Mbeleshi on the 23rd November, 1900. see Mr.Purves's report to the Tanganyika District Committee meeting: LMS. *Central African Mission "Report on Methods for starting the Awemba Mission- Tanganyika District Committee of Nov. 1900- to Directors".* Box 11. London. LMS Archives. SOAS.

subsequent recommendations about the growing concern for the growing Zambian Coppermine towns. The influx of able bodied men from Zambia's villages to the urban towns on the Copperbelt had brought its own adverse effects on the Zambian society as well as the work of missions. The Christian Church had to address these issues. Besides, among those Africans who had found their way to the copperbelt to earn money to pay tax and to obtain the possessions that the new life in the country demanded were Christians. They had come from established mission stations dotted all over the country. As a result, little churches were formed by these anxious Christians who desired to meet for worship as Christians, unconscious of denominational barriers. Occasionally ministers of their denominations visited them to administer sacraments and conduct baptisms, but often they met on their own as ecumenical groups. Consequently in 1933 the LMS appointed Rev. R.J.B. Moore, a 24 year old son of a "gentlemen's clothier",⁷⁹ to go to Central Africa as a missionary specifically for the Copperbelt. In September 1933 Moore arrived in the Central Africa Mission and in May 1934 he made a preliminary tour of the Copperbelt with Rev. Crocker Brown to explore possible sites, and subsequently with Mr. B. Turner to ratify the selection. After presenting letters to the mine managers an application was made to the "Boma" for the site. Moore and Brown proceeded to Mbeleshi for more Bemba language study. When they went back Moore was able to write to the home office from Mbeleshi:

I have been in touch with several evangelists now in the [copperbelt town] compounds...I hope to go down to settle in the mining area directly after the DC next year in July [1934].⁸⁰

⁷⁹ Reginald John Beagarie Moore was born on 20 August, 1909 at High Street Hitchin. He was relatively highly educated and well versed with Central and Southern Africa, having studied as part of his BA (Hons) the part of Africa stretching South from 8 degrees Lat. He was a qualified Accountant and had a Diploma of London Chamber of Commerce, in addition to his Diploma in Cutting (in outfitting). see *Candidates' papers 1900-1940*. Box 25. London. LMS Archives. SOAS.

⁸⁰ LMS. *R.J.B. Moore papers*. Box 27. London. LMS Archives. SOAS.

Early in 1934, after touring other LMS stations, Moore went to the Copperbelt and formed a Copperbelt Senior Committee with representatives from co-operating missions; the UMCA, DRC Mission who had paid visits to the place once a quarter or yearly, and he had spent time conferring with the White Fathers who were also working actively in the area. He also paid a visit to the Methodist Synod in Broken Hill, before returning to the LMS District Committee meeting at Senga Mission Station. Moore then decided to pass through Church of Scotland stations including Lubwa to establish relations with them for future contacts. In August 1934 the Mindolo site was approved by the Government authorities and Rev. and Mrs Moore took up permanent residence at what came to be known as the Mindolo Mission.⁸¹ The same month he embarked on building works and after six weeks the house was ready for occupation and Moore finished his building work in October.⁸² The Mindolo Mission then inherited Evangelist Ellie Chola from Rev. A.J. Cross of Kafulafuta Baptist Mission as their co-worker. Records also add that the only employee sent by the LMS from the North to reinforce the team on the Copperbelt was Henry Kasokolo. "Unfortunately he gave notice before having done any work".⁸³ In November 1934 Moore wrote to the London office from Mindolo Mission about the decision the government had made sometime back:

You will be very glad to hear that I have recently heard from the Boma saying that our application for the piece of land on which we are now living has been approved. It is not yet settled whether we can buy the freehold or whether we will have to have it on lease. In the latter case the rent will only be £1 p.a. for 100 acres"⁸⁴

⁸¹ Rev. and Mrs. RJB. Moore. *1941 Decennial Report of the 2nd February, 1941*. Box 10. London. LMS Archives. SOAS.

⁸² LMS. *Mindolo Mission Report*. Nkana- Northern Rhodesia. 31 December, 1934. LMS Archives. London. SOAS.

⁸³ *Ibid.*

⁸⁴ *Ibid.* 25th Nov. 1934. Mindolo Mission. PO Box 234. Nkana. Northern Rhodesia.

The following year, 1935, a school was erected at Mindolo and a small dispensary, a Book store and another school at Luanshya were started, and soon the Mindolo Mission bought a printing press. Thus started a mission from which church unity began growing. The year 1936 saw the beginning of united services in mission. Missionary societies that had work in Zambia, Northern Rhodesia then, decided to work on one scheme together, calling themselves the "United Missions in the Copperbelt" UMCB. These were:

The Methodist Missionary Society
The Universities Mission to Central Africa
The South African Baptist Missionary Society
The Church of Scotland Foreign Mission Committee
The Presbyterian Church of South Africa
The United Society for Christian Literature
The London Missionary Society.⁸⁵

A detailed scheme was prepared and sent to LMS and Methodist Boards overseas and to other concerned parties. Book work needed full time attention; hence it was separated from the printing press and handed over to the United Society for Christian Literature. Rev. A.J. Cross of the SABMS was appointed Secretary/Leader of the UMCB.

(ii) The work of the Paris Evangelical Missionary Society, (La Société des Missions Evangélique de Paris)⁸⁶ in Zambia was in a way a follow up to the Garenganze missionary explorer, Frederick S. Arnot's earlier attempts to get into the country North

⁸⁵ RJB Moore. *Man's Act and God's in Africa*. London. The Livingstone Press. 1940. p60-61. At first Rev. Moore had the responsibility to co-ordinate the mission work on the Copperbelt to be guided by an advisory Committee. Other Societies would support the work financially. Each of the Missionary Societies had a representative on a committee in London and, as far as possible, other local representative from a Field Committee. Also one Society had sent at least one missionary to help form a team of missionary workers in the Copperbelt itself.

⁸⁶ They now call themselves "The Evangelical Community for Apostolic Action" or "Communaute Evangelique da' Action Apostolique" (CEVAA). The Paris Missionary Society are said to have recruited their missionaries from Reformed (Presbyterian) Churches in France, Belgium, Switzerland and Italy.

of Zambezi. Arnot had himself lived at the palace of King Lewanika (previously called Robosi) for some months, before he was forced to leave the place due to ill health.⁸⁷ C. W. Mackintosh further testifies:

Until the sojourn of Mr Arnot and of the Jesuits, so far as known, no white man except Major Serpa Pinto and Mr. Westbeeck had visited Lealui since Dr. Livingstone's visit to Sebitoane in 1851.⁸⁸

The work of the mission was also promoted by the London Committee of the Barotsi Mission. This committee was interdenominational and was formed in London in 1898 for the purposes of supporting the Barotsi Mission in Africa through the Rev. François Coillard, a resident missionary.⁸⁹ There were also similar committees in Glasgow, Edinburgh, Perth and Aberdeen working as auxiliaries to the Paris Evangelical Missionary Society.⁹⁰ Specifically the Zambian mission of the PEMS was an extension of its missionary, François Coillard's work in Lesotho since his arrival there in 1857. Coillard was born in 1834 at Asnières. He came to Africa and served in Lesotho from 1857 to 1861 the year he moved to Leribé, and married a Scottish lady, Christina Mackintosh that same year. He made his second expedition to Zambesi between 1884 and 1887. His diaries show that he got to Kazungula, on the Zambesi river, on August 23rd, 1885.⁹¹ They say that a month later, on 24th September, 1885, the first station

⁸⁷ C.W. Mackintosh. *Coillard of the Zambesi: The lives of François and Christina Coillard of the Paris Missionary Society in South and Central Africa; 1858-1904*. London. T.Fisher Unwin. MCMVII (1907). p314

⁸⁸ *Ibid.* p333.

⁸⁹ James S. Dennis. *Centennial Survey of Foreign Missions*. Edinburgh and London. Oliphant , Anderson and Ferrier. 1902. p27.

⁹⁰ James S. Dennis. *Centennial Survey of Foreign Missions*. Edinburgh and London. Oliphant, Anderson and Ferrier. 1902. p310

⁹¹ Catherine Winkworth Mackintosh (translator). *François Coillard*. London. Hodder and Stoughton. 1897. pp190-191. Elsewhere they say, however, that this was his second journey to the BuLozi, although he does not seem to have established any station in the country.

was formally opened at Sesheke and he left it under the charge of M. Dorwald Jeanmairet who, later on 4th November, 1885, married Elise Coillard,⁹² niece of François Coillard. In 1886 Waddell⁹³ helped Coillard to open Sefula the second and head station of the mission. In 1892, a year after the death, on 28 October 1891, of Coillard's wife, the Mission moved its headquarters from Sefula to Lealui, the Capital of Barotseland,⁹⁴ leaving Sefula under the charge of Mr. and Mrs Adolphe Jalla.⁹⁵ Subsequent stations were later opened, at Victoria Falls (Livingstone) and Senanga in 1898, Mabumbu in 1899, Lukona in 1905, in and around the Bulozhi country.⁹⁶ But the pioneer missionary, François Coillard died on 27th May, 1904 at Lealui, three years after returning to Lealui from his leave in Europe, and was buried at Sefula. For a long time these stations remained the focal points from which missionaries operated in surrounding villages, especially that transport to many areas in that mostly sandy country can often be very difficult.

⁹² This is said to be the first recorded European marriage in Northern Rhodesia, that brought forth the first recorded White child to be born in N. Rhodesia on 22nd September 1886, only to die in 1888 at Sesheke.

⁹³ William Thomson Waddell (1858-1909); was apprentice to a ship-owner at Clydebank, later he worked in a ship building yard at Belfast. There, he accepted appointment as joiner for a building for DRC at Bethlehem, in Orange Free State. In 1882 he left for S.Africa and joined Wesleyan Church at Bethlehem. In 1883 he accepted employment with PEMS in Basutoland as artisan missionary, and later went with Coillard on perilous tour to Zambezi. In 1885 they were able, at last, to establish a station at Sesheke. In 1886 he helped found Sefula. In 1892 the mission moved HQ's to Lealui the capital of Barotseland. There too he helped build and train African apprentices in joinery and allied crafts, and took interest in native crafts and evangelistic work. In 1894 he became gravely ill. In 1895 he returned to Scotland as a permanent invalid. T.W. Baxter and E.E.Burke. *Guide to the historical Manuscripts in the National Archives of Rhodesia*. Salisbury [Zimbabwe]. National Archives of Rhodesia. 1970. p485f

⁹⁴ T.W.Baxter and E.E.Burke. *Guide to the historical Manuscripts in the National Archives of Rhodesia*. Salisbury [Zimbabwe]. National Archives of Rhodesia. 1970. p.485f.

⁹⁵ Morija Museum and Archives. *Manuscripts and pictures*. Morija. Lesotho.

⁹⁶ E.W.Smith. *The Way of the White Fields in Rhodesia*. London. World Dominion Press. 1928.

(iii) **The Primitive Methodist Mission (PMM)** was the next Missionary Society to enter Zambia. Their missionaries; Rev. and Mrs Buckenham and their child Elsie Marie, Rev. A Baldwin, Mr. Auguste and Mrs Mathilde Goy,⁹⁷ were sent out towards North by John Smith who had established the mission at Aliwal in South Africa. They eventually got to Barotseland in Zambia. After three years of desperate waiting for a clearance from King Lewanika of Barotseland, and with the help of the PEMS already resident at Sesheke since September 1887, the PMM party of four families was at last cleared and allowed to proceed South-East from Sefula on 6th July, 1893. They reached Nkala five months later, on 6th December, 1893, and set up their first mission station there. The next party consisting of Rev. and Mrs F Pickering, Rev William Chapman and Mr. F. Ward, an artisan,⁹⁸ were sent forth. They founded the second Mission Station at Nanzila in 1895. In 1901 Mr. Walter Hogg and Buzo and Musungane, the two Sotho Evangelist teachers⁹⁹ opened another station at Sijoba, near a place which three Jesuit Fathers had abandoned after a brief stay there in 1880.¹⁰⁰ In 1905, the year that Hogg died and was buried at Sijoba (Sicooba), William Chapman, on his return to N. Rhodesia with a wife in 1902, was responsible for the opening of Nambala station. Edwin William Smith later opened Kasenga Station in 1910. Six years later, in 1916, Namantombwa was opened by Rev J. Kerswell. Rev. John Robert Fell who had arrived from Britain in 1907, started Kafue Institute that same year, 1916, before he returned to England in 1935. The PMM thus finally started their work among the Ila, Tonga and Lenje.

⁹⁷ He was an industrial missionary whose first entry into N. Rhodesia was in 1887; he left in 1888 to the South.

⁹⁸ He soon left the mission in 1891.

⁹⁹ These two evangelists carried out the entire evangelistic program in the Gwembe Valley and won the first Christian converts among the Gwembe Tonga. There are many such African Evangelists who did wonderful work among their own people who needed mention in the annals of the missionary enterprise.

¹⁰⁰ Edwin William Smith. *The Way of the White Fields in Rhodesia*. London. World Dominion Press. 1928. p.82

(iv) **The Livingstonia Mission**¹⁰¹ that had established stations in Nyasaland (Malawi) since 1875, under the auspices of the United Free Church of Scotland, extended their work also into the Northern part of Zambia, then called North Eastern Rhodesia. This became a North Eastern Presbytery of Livingstonia Mission. The extension was pioneered by African evangelists from Nyasaland (Malawi) itself. In 1894 Yoane Afwenge Banda, their Tonga Evangelist from Bandawe congregation, was sent, together with Alexander Dewar, to pave the way for more extensive mission work in that still unevangelised land. He therefore opened Mwenzo station in 1895, before Dr. James Chisholm replaced him in 1900.¹⁰² Mwenzo station, situated near the border of Tanganyika (Tanzania) and North Eastern Rhodesia (Zambia), on the famous Stevenson road running from Malawi to Lake Tanganyika, became, for the mission, a good link between peoples of the two countries. In 1904 David Julizya Kaunda,¹⁰³ another Tonga Evangelist, first preached in Bemba land, after graduating at Livingstonia the same year. He later returned in 1905 to stay permanently at Lubwa. Malcolm Moffat, nephew of David Livingstone, opened a station at Chitambo in 1906 with Dr. Hubert Wilson, Livingstone's grandson. The station was situated at Chitambo in memory of David Livingstone himself.¹⁰⁴ Lubwa mission was later reinforced by R.D. McMinn¹⁰⁵ in 1913 on the foundations which had already been laid by David Julizya Kaunda.¹⁰⁶ Donald Fraser of Embangweni station, together with Evangelist

¹⁰¹ Otherwise called the Free Church of Scotland (FCS) or, after 1900, the United Free Church of Scotland (UFCS).

¹⁰² John McCracken. *Politics and Christianity in Malawi 1875-1940*. Cambridge. OUP. 1977. p130 and E.W.Smith. *The way of the White Fields in Rhodesia*. London. World Dominion Press. 1928. p 85.

¹⁰³ He married Helen Tengwela Nyirenda, a daughter of the Gwebwe family in Karonga, and he died at Chinsali in 1932. He was the father of David Kenneth Kaunda, the first President of the Republic of Zambia.

¹⁰⁴ C.W. Mackintosh. *op.cit.* p34. and E.W.Smith. *op.cit.* p85.

¹⁰⁵ Mr. Robert McMinn was ordained on September 23, 1906. "at Livingstonia ... the first European was set apart for the work of the Ministry in British Central Africa by the Livingstonia Mission Council.." Church of Scotland. *1906 Livingstonia Report; 1904-1909*. p2.

¹⁰⁶ *The Livingstonia Mission Report of 1906*, page 2, states as follows on the ordination of Mr. Robert D. McMinn: "Ordination of Mr. Robert D. McMinn took place at Livingstonia on September 23, 1906,

Timote Jere, opened the fourth station at Chasefu in 1922, which remained under the supervision of Livingstonia Synod until 1976. Failure to hand it over to the North Eastern Presbytery of the Church of Central Africa Presbyterian (CCAP) had perhaps deprived the station of the necessary supervision it needed from the Zambian side when the political situation changed in Malawi. The station consequently started dilapidating and now remains in ruins. On 30 September 1932 the North East Presbytery of the CCAP was duly constituted, comprising the stations in Northern Rhodesia (Zambia). This, to a great extent, helped the Church of Scotland's CCAP establish closer relations with other missions in Zambia, culminating in the formation, in Zambia, of a sister body, the Church of Central Africa in Rhodesia, CCAR, in 1945.

(v) **The Brethren**, eventually taking the name Christian Missions in Many Lands for local purposes, entered the country from Luanza Mission station on the Congo (Zaire) side of Lake Mweru. In 1897 Dan Crawford,¹⁰⁷ known by the indigenous people there as "Konga vantu"- the gatherer of people, and Harry J. Pomeroy visited the area around Mambilima in Zambia from Luanza. The following year, 1898, Pomeroy, who came to Luanza in 1896, went back to open a station at Mambilima (Johnstone Falls). Later, Pomeroy's sister and his brother in law, the Andersons from Luanza¹⁰⁸ moved to Mambilima to reinforce the station, after Pomeroy was forced by illness to return home in 1899.¹⁰⁹ The Andersons remained at Mambilima until they were replaced by Mr. and Mrs. Dugald Campbell in 1901. The following year Mrs Campbell died and the

the first European was set apart for the work of the Ministry in British Central Africa by the Livingstonia Mission council"

¹⁰⁷ He was born in Gourook, Scotland; 7th December, 1870 - and ended his service on 3rd June, 1926 the date of his death in Luanza, Zaire.

¹⁰⁸ T. Stunt. *Turning the world upside down*. Eastbourne. Upperton Press with Bath, in conjunction with *Echoes of Service*. 1972. (preface) p3.

¹⁰⁹ Montague Goodman. *A Central African Jubilee*. London. Pickering and Inglis. 1932. p183. Pomeroy later died in Nigeria in 1924 after serving in North Africa.

station was reinforced by Mr. William White from Australia in 1903. When Mr. White left in 1905, Mr. and Mrs William Lamond of Luanza then were asked to go and replace them. Kaleni Hill station (on the Northern boarder of Zambia) was opened by Dr. and Mrs Charles Fisher. With the help of a grant from the Arthington Trust,¹¹⁰ left for missionary purposes by the late Robert Arthington, they were soon able to build a hospital there. In 1910, Dugald Campbell of Mambilima began work at Chilubula station (the present Samfya), 50 miles East of Mansa, overlooking Lake Bangweulu. But after he went back home for good in 1915 the station was abandoned altogether.¹¹¹

A station was opened at Kaleba in 1910 by Mr. and Mrs William Lamond who had returned from home to Mambilima in 1908. They were joined later by Mr and Mrs George M. Lamond in 1913 who in fact temporarily moved Mambilima station at the request of the Government because of the outbreak of sleeping sickness in the area. The people of Mambilima were vacated to Kaleba, some 45 miles North of Mambilima, and they did not go back to Mambilima until the order was lifted in 1922. Meanwhile Mambilima had been renamed "Johnston Falls" in honour of a Governor, Sir H.H.Johnston. In the same year 1910 Dugald Campbell and George Sims opened a mission station at Bwingi Mulonga. Four years later, in 1914, Chitokoloki station was opened by George Suckling and T.L Rogers, with Arnot.¹¹² George W. Sims started a new station at Mwenso wa Nsoka ¹¹³ in 1918. Other stations were opened, in 1914 at Mansa by Nicholas Mittochi, an elder of CCAP from Malawi who had gone to Zambia to serve as a government clerk at Mansa "Boma",¹¹⁴ before Mr.and Mrs Sims set up a mission station there in 1919.¹¹⁵ Mubende was opened in 1921 by Mr. Tom Higgins,¹¹⁶

¹¹⁰ The first meeting of the Trust was held on Monday 25th September, 1905.

¹¹¹ It remained without a missionary until 1940 when Mr. and Mrs Coleman moved there.

¹¹² Arnot soon died on 14th May 1914.

¹¹³ This name literally means; "fear of snakes"]

¹¹⁴ "Oral information from Christians at Mansa". 1980-90. Also see CCAP. *Extract Minutes of the Synod ; 1924-1945*. Blantyre. The Hetherwick Press. p2.

¹¹⁵ Mittochi is described unreservedly as "the dynamic and fine African Christian".

a "coloured" missionary from Guyana (Essequibo). Mr. and Mrs Higgins had in fact visited Tanganyika Mission of the LMS on a "Thursday afternoon" of July, 1898, in a company of five Garenganze Missionaries en route for Lake Mweru. While there, they had the privilege of meeting Mr. and Mrs Hemans, another "coloured" couple from Jamaica, then serving with the LMS. In 1924 Dr. and Mrs Charles Fisher opened Sakeji School, for the education and care of missionaries' children out of a gift from an unknown donor and other gifts.¹¹⁷ The McKenzie brothers, who had been commended from Brisbane, opened Kalundu station in 1928.¹¹⁸ Mr. and Mrs George Lamond opened Kawama station, on the Luapula river banks, in 1929. In 1935 Mr and Mrs Arthur Morse and Miss Edith Green built a station at Lwela near Chief Milambo about 47 miles South-East of Mansa. In 1940 Mr. and Mrs Coleman reopened Chilubula station on Lake Bangweulu, which had been abandoned in 1915. From 1952 the couple had served the lake villages and islands around Samfya with the help of the "Galilee", a motor launch from Norfolk. Later, other CMML assemblies¹¹⁹ were opened, beginning with Chingola in 1938. Luanshya was started in the 1940s by Mr. Wilfred and his wife Dr. Georgina Fisher and his brother Digby - the two sons of Alfred Fisher.¹²⁰ Ndola was started in 1945 by Theo Deubler, a dentist, and Doris his

¹¹⁶ They say that Mrs. Higgins had in fact died (1900?) at Luanza two years after their arrival there in 1898.

¹¹⁷ Jim Kennedy. *Manuscript of CMML background history*. Mansa. 1967. It has been said that many former students of Sakeji have turned out to be useful missionaries in various parts of the world.

¹¹⁸ T. Stunt et alia. *op.cit.* pp406-420

¹¹⁹ The CMML have no ordained ministry, rather the Elders take up the roles of leadership at these assemblies (churches). It is therefore likely that these later assemblies were started through the initiatives of these elders. But quite lately some of the CMML assemblies have asked for the appointments of Zambian leaders to take charge of their assemblies on permanent basis. They are in fact calling these appointed leaders, "missionaries" and some assemblies have allowed them to wear the clerical collars. This is a development among the CMML in Zambia quite peculiar to the practice of their counterparts in Britain. Besides, they are becoming more and more liberal in their doctrine. Needless to say CMML Zambian leaders, left alone, would begin to train their leadership, along with other churches, in theological colleges.

¹²⁰ Alfred Fisher was one of those who attended the first meetings of the London Missionary Society.

wife. Mwambashi was also started in 1945 by Jim and Norah Caldwell.¹²¹ Lusaka was started in 1946 by Percy Smith, a Christian there, while Kitwe was started in 1949 by Ray and Menda Turner, a mechanic employee. Leslie and Lois Barham started Mufulira in 1955.¹²² An Assembly at Mwinilunga was started in 1961 by an African Christian who had been employed by Folliott Fisher in his store there. Local Christians had already started an assembly at Kabwe before Mr Jim and Dorothy Ford went there in 1965 from Johnstone Falls.¹²³ It is important to note that the CMML were the nearest and great Christian partners, in many respects, of the LMS whose ultimate Headquarters was Mbeleshi, about 36 miles from Mambilima. But despite this close relationship with the LMS and, in fact, the Livingstonia Mission they have remained outside the union of churches in Zambia.

(vi) The Dutch Reformed Church of South Africa (DRCSA) was the next of the early pioneer missions to Central Africa. They moved into East Luangwa district of North Eastern Rhodesia in 1898 from Nyasaland (Malawi). Rev. Andrew Charles Murray who had been there representing the parent church in South Africa since 1888, initiated the move.¹²⁴ Today, the church in the independent Zambia is known as the Reformed Church in Zambia (RCZ). Its sister church, the Nkhoma synod in Malawi

¹²¹ He is described as "a deep bass voice broadcaster"

¹²² They had gone to Zambia from Zimbabwe in 1937.

¹²³ This point ought to be stressed again that members of the C.M.M.L. do not actually form a Missionary Society. They have no headquarters, and no Central authority or any common book for rules other than the Bible. Individual missionaries establish their stations autonomously and get individual support from friends in Britain or they support themselves. In the Luba-Sanga land they were urged by the authorities to comply with the law of 1888. So most missionaries identified themselves together under the name Garanganze Evangelical Mission (G.E.M) under legal representatives, Arnot and Dr. Maclean. But Crawford formed Luanza Mission and became its and other missions' legal representative till his death on 3rd June, 1926. The Brethren in Zambia came to be known by the government authorities under the name Christian Missions in Many Lands.

¹²⁴ C.W.Mackintosh. *op.cit.* p41.

joined the Church of Central Africa Presbyterian (CCAP)¹²⁵ in 1926. Although the RCZ is relatively small and covers only sections of the country it has played an important part in Evangelistic work in Zambia and has joined actively in ecumenical functions in the Christian Council of Zambia and the Mindolo Ecumenical Foundation. Unlike the mother church, the DRC that had earlier resisted the union, in 1991 the RCZ responded very readily to the call by the UCZ to resume union negotiations with the United Church of Zambia.

(vii) The origin of **The South African Baptist Missionary Society**¹²⁶ is traced back to Mr. William Miller, a settler of 1820,¹²⁷ who is regarded as the Founder of the Baptist Church in South Africa. H. J. Batts explains the establishment of the church there this way:

All South Africans know that the great depression in England caused by the Napoleonic wars led to much emigration from England to the colonies, and those known as settlers of 1820 came out to South Africa in the hope of finding means of livelihood, and some opportunity for improvement and advantage at present denied them in the home country. It would seem that the British Settlers to South Africa, when possible, were chosen of parties representing certain religious beliefs, presumably that there should be no disagreements on the voyage out in matters of faith, for in those days differences were sometimes very acute. The Gush party was Wesleyan, but as not a sufficient number of Wesleyans volunteered for this particular party, the proper complement was made up by a number of Baptists, some seven or eight, who must have been peaceable folk, and evidently did not quarrel with their co-voyagers. In this party were the two Millers, William and John.¹²⁸

¹²⁵ The CCAP in Malawi was formed by the union of Blantyre Synod and Livingstonia synod in 1924.

¹²⁶ This worked in connection with the Baptist Union of South Africa. see James S. Dennis. *op. cit.* p358.

¹²⁷ HJ Batts. *The story of a hundred years 1820-1920, being The Story of the Baptist Church in South Africa*. Cape Town. T. Maskew Miller. n.d.[1921- see pp104-5]. p2.

¹²⁸ H. J. Batts. *op. cit.* p3

In this respect therefore, the South African Baptist Missionary Society was the work of the Baptist Church of South Africa. It went to Zambia through the missionary zeal of Joseph J. Doke, the Baptist minister of the Church. While serving in South Africa Doke reminded his compatriots of the Baptist Church of South Africa that time was ripe for them to extend the mission Northwards into the interior of Africa. But its establishment in Zambia (Northern Rhodesia then) starts with the history of the Lambaland¹²⁹ Baptist Mission. This mission was founded by the Nyasa Industrial Missionary Society from England who had been working in Nyasaland (Malawi). At the time the Nyasaland Industrial Mission had as its officers on the committee in Britain: Rev. Richard Cory of Cardiff as President; Rev. Arch. G. Brown as Vice President; Mr. B.I Greenwood as Treasurer, and other Baptists on the committee.¹³⁰ About 1902 they sent their missionaries: Rev. William Phillips and Rev Henry Masters, to Zambia. They were accompanied by 140 Nyasaland and other carriers, among them Mr David Kasungula, and established a mission station among the Lamba people of the Ndola rural district, near the river banks of Kafulafuta, Zambia. Despite a request by their home mission in London to withdraw from "that lonely and isolated place", Phillips and Masters were determined to continue even after a further threat that the home mission would withdraw their support. The two were soon met by Frederick Stanley Arnot who was passing through the country between 1905 and 1912. At that time their mission was already experiencing great financial difficulties. Consequently Arnot reported back in South Africa about the awkward situation in which the two lonely missionaries of Nyasa Industrial Mission found themselves there. Arnot's report prompted the response from Rev. Joseph J. Doke of the Baptist Church of South Africa. Doke quickly made himself available for the journey to Kafulafuta, Ndola Boma, in Northern Rhodesia. After seeking funds on his own, as the Baptist Church could not give him the necessary

¹²⁹ The mission was called by this name of the land of the **Lamba** people among whom the mission was established.

¹³⁰ H. J. Batts. *Op. cit.*

financial assistance,¹³¹ Doke set off by train from Johannesburg on 9th July, 1913 for Northern Rhodesia. He was accompanied by his son Clement M. Doke, a direct descendant of William Carey's sister. When Joseph Doke got to Ndola he was impressed by what had been done at Kafulafuta by William Phillips and Henry Masters who were still there.¹³² Joseph Doke wanted to be a missionary to Zambia himself but for health reasons he was refused in England.¹³³ However he immediately sent a report to SABM with a recommendation that Kafulafuta be taken over by the SABM from the Nyasa Industrial Mission who had in fact already felt overwhelmed by the financial burden to run the mission. While on that visit to Zambia, J.J. Doke wrote to Rev. Batts of Johannesburg Baptist Church from Kafulafuta Mission Station, Ndola on July 14, 1913:

We start, if all is well, tomorrow with twenty five carriers. We expect to travel 260 miles and come out on the 4th August at Broken Hill. Then, if I am all right, I hope to go on to Umtali.¹³⁴

He was escorted by his son Clement Doke up to Broken Hill to see him off to Umtali, Zimbabwe, to confer with a Rev. Woodhouse there. But when he got to Umtali, and before reaching South Africa, he fell sick with typhoid and died on 15th August, 1913. He had travelled on foot from Ndola to Kabwe in order to have a clear picture of the land and the people. J Doke's missionary ambition was to be carried out by his son Clement Doke who was helped by Mr and Mrs German as first South African Baptist Missionaries to Kafulafuta in June 1916. Clement Doke left Kafulafuta in 1921 on health grounds and was succeeded by Rev Arthur James Cross and Miss Frieda Stern who later became Mrs Cross. Miss Olive Doke, Clement's sister was also with them.

¹³¹ H.J.Batts. *Op. cit.* p146.

¹³² Henry Masters was no longer there, we do not know what had become of him.

¹³³ H. J. Batts. *op. cit.* p146.

¹³⁴ H.J. Batts. *Op. cit.* p152-153.

Arthur James Cross later opened Fibale station in 1935 with the help of two Zambians; Mr Bob Litana and Mr. John Chipili. Fibale¹³⁵ hill Mission remained in the hands of Rev R M Morgan as resident missionary when A. J. Cross moved to Kitwe (Mindolo) to become secretary to the newly formed United Missions to the Copperbelt (UMC) in 1936. After Zambia's independence the SABM found difficulties to continue serving in the country on political reasons. Therefore the Australian Baptist Mission were invited to take over the work through Miss Corina Bellina an Australian missionary in the services of the SABM. In 1968 Sister Gwen Chambers was sent by Australian Baptist Mission (ABM) to take charge of the clinic there. Other missionaries followed later. In 1972 the mission encouraged the formation of the Lambaland Baptist Association on 5th March which later changed its name to Northern Baptist Association with its Headquarters at Fibale. The Northern Baptist Association of Zambia is relatively small. Also it is an evangelical wing with dual membership on the Christian council of Zambia as well as on the Evangelical Fellowship of Zambia. The Lambaland Baptist Church, however, still remains member of the Christian Council of Zambia.¹³⁶

(viii) The Seventh Day Adventist Church mission was founded in the 1840s in the USA. The Zambian Church was originally, of the Seventh Day Adventist Foreign Board (1887). They are a relatively small but missionary-motivated denomination. Their outlook is fundamentalistic, of "a group that grew out of the great Advent awakening which began in the early part of the 19th century".¹³⁷ Their two basic distinguishing marks of their denomination are conspicuous everywhere, namely; the

¹³⁵ **Fibale** means "palm trees". CM Doke. *Trekking in South-Central Africa; 1913-19*. South Africa Historical Society. 1975.

¹³⁶ see UCZ. *Rules and Regulations*. Lusaka. UCP. 1985 (rev.) pp58 & 59

¹³⁷ Burton L. Goddard (ed.) *The Encyclopedia of Modern Christian Missions*. London. Thomas Nelson and Sons. 1967.

observance of the Sabbath on the seventh day of the week,¹³⁸ and belief in the imminent return of Christ to this earth according to His promise.¹³⁹ Some of them follow the taboos not to eat meat or eggs, though this is not a definite teaching of their church. These marks have often distanced them from the other reformed missions in many Christian activities in Zambia, and this kind of affair has, not infrequently, been a source of conflicts and misunderstandings with other churches, especially of the episcopal orders. They were members of the Christian Council of Zambia for a long time but later withdrew their membership. It is not always easy to have access to their church records and this has made it difficult to get closer to them. For instance in his records, James S. Dennis simply indicates of them, "no information received".¹⁴⁰ Similarly, against their name on the list of consultations, Ans J. van der Bent of the WCC records simply this:

This was the fifth meeting in a series of conversations between the Seventh Day Adventists and the World Council of Churches. The first meeting was held in 1965. The original purpose of the 1969 meeting [5th meeting] was, as the other encounters, simple, straightforward and unpretentious: to acquaint each side with the structure, functioning and thinking of the other side.¹⁴¹

They are, however, a zealous church, and have among their members some of the best and lively singers. They have one of the best publication networks in the country and have an abundant supply of literature to both their old and new members. But, despite their rigorous evangelism, they still command a relatively smaller membership. They first opened their work in Zambia in 1905 at Rusangu, near Monze among the Tonga, where they run a good Secondary School. This was, essentially, an extension of the

¹³⁸ Exodus 20:8-11 see Burton Goddard. *op cit*

¹³⁹ *Ibid.* also John 14:1-3

¹⁴⁰ James S. Dennis. *Centennial Survey of Foreign Missions*. Edinburgh and London. Oliphant, Anderson and Ferrier. 1902. p288.

¹⁴¹ Ans J. van der Bent. *Six hundred Ecumenical Consultations 1948-1982*. Geneva. WCC. 1983. p22.

work they had done in South Africa and at Solusi in Southern Rhodesia. They opened other stations at Nkushi in 1917, at Chimpempe near Kawambwa, Luapula, in 1921, at Kalabo and Sitoti beyond the Zambesi river in the 1920s, and at Mwami near Chipata, where they have a hospital, in 1928.

(ix) The Brethren in Christ (World Missions) were founded in 1782¹⁴² in Pennsylvania, USA. Their first five missionaries landed at Cape Town in 1897 and their work in Africa began in 1898. They established in the Matopo hills, Bulawayo (Southern Rhodesia) in 1898, and from there two American ladies opened Macha station North of Choma, Zambia where they now run a hospital, in 1906, and at Livingstone. They opened Sikalongo, South of Choma in 1920 and Nakumba at Choma in 1954. The Church works largely in the Southern Province of Zambia. In 1964 the American mission granted autonomy to the Brethren in Christ Church in Africa and the American mission now supports the work in Zambia partially through Choma Secondary School and Livingstone Teacher Training College, both in the Southern province of Zambia.¹⁴³ The Church is headed by a Bishop, and still remains relatively small both in Zambia and America. But it is an active member of both the Christian Council of Zambia and the Evangelical Fellowship of Zambia. It also participates well in other ecumenical activities in the country.

(x) The South Africa General Mission (1889) are recorded as an interdenominational group. They were formerly called the "Cape General Mission" but later organised as the South Africa General Mission in 1894, for work in South and Central Africa.¹⁴⁴ Their missionaries were at first South Africans, but these were later joined by missionaries from many different English speaking countries and many

¹⁴² Other sources put it at 1895.

¹⁴³ James S.Dennis. *Centennial Survey of Foreign Missions*. Edinburgh and London. Oliphant, Anderson and Ferrier. 1902.

¹⁴⁴ *Ibid.*

different evangelical churches. Mr. William Freshwater mentions the South Africa General Mission missionaries whom he found in Durban on his first entry into Africa.¹⁴⁵ The mission moved to Rhodesia in 1897. They later opened in Zambia at Chisalala near Kansanshi, North Western Province in 1910. In 1922 they extended their work to Kasempa area, in North Western Province of Zambia, where they have a Secondary School at Mukinge and a hospital. Luampa Mission was founded among the Mankoya/Mashasha and Kaonde in 1923. The Mission is now called the Africa Evangelical Fellowship, and out of the work of these missionaries from different denominations, a new denomination called the Evangelical Church of Zambia has been created. But this mission is also relatively small, working mostly in North Western Province.

(xi) The Universities Mission to Central Africa (UMCA) announced their need to found a new diocese in Northern Rhodesia¹⁴⁶ where David Livingstone died, on 4th December, 1907, to thus mark the Jubilee of David Livingstone's proposals.¹⁴⁷ The Archbishop of Canterbury, Davidson, appointed a retired Bishop John Edward Hine¹⁴⁸ to go and set up the new diocese.¹⁴⁹ On 31st March 1910 a dedication service¹⁵⁰ was

¹⁴⁵ The date is Thursday 5th June 1902. He mentions that he met with Miss Hitchcock, Miss Macgaul and Mr. Nielson who knew some of Mr. Freshwater's college mates at Harley. see Peter Freshwater. *William Freshwater papers*. Edinburgh.

¹⁴⁶ A. G. Blood. *The history of the UMCA*. Vol. II. 1907-1932. London. UMCA. 1957. The Northern Rhodesia diocese was to cover part of Mozambique to a total of 318,000 sq. miles. pp6, 38f.

¹⁴⁷ The UMCA was founded in 1858 (E. J. Bingle (ed.) *World Christian Handbook*. London. World dominion Press. 1957. p252. (but see UMCA. *The waters that thunder, a Book about Northern Rhodesia*. London. UMCA. 1928. p11, 25 for the date 1857). It was originally called "the Oxford and Cambridge Mission to Central Africa", until the 1960s. It was formed for setting up of Missions in Central Africa, the promotion of Christianity, the encouragement of commerce and Agriculture, the ultimate extinction of the slave trade, in accordance with Livingstone's ideas. see T.W.Baxter and E. E. Burke. *Guide to the historical Manuscripts in the National Archives of Rhodesia*. Salisbury [Zimbabwe]. National Archives of Rhodesia. 1970.

¹⁴⁸ Bishop Hine had already served nearly 20 years in Zanzibar as Bishop up to 1908.

¹⁴⁹ By the end of 1908 the £11,000 required to start the mission was raised, with a surplus of £2628 for other expenses. see A. G. Blood *op. cit.*

officiated in Canterbury Cathedral by the Archbishop Davidson and Bishop Hine set off on 23rd April 1910 for Northern Rhodesia as the first UMCA Bishop there. He was accompanied by Rev. G. D. la Pryme, Rev. W. G. Webster and Brother Ronald Moffat. Webster soon opened Livingstone station, laying the foundation stone of Livingstone Memorial Church, in 1910. During the next four years Bishop Hine walked 5000 miles across the country on foot,¹⁵¹ looking for places of establishment. They staffed a church in Chipata, built by European Christians in 1905. European Christians opened a church in Livingstone in 1910. Other mission stations opened by the UMCA are: Shakashina, by Rev John E. MacLennan in 1910; Msoro, in the Luangwa valley of Eastern province by Rev. Leonard Kamungu of Malaŵi in February 1911¹⁵²; at Mapanza among the Tonga, where they run St Mark's secondary school in 1911; at Mansa in 1912, which was later moved to Chipili,¹⁵³ by Bishop J. E. Hine and Mr. William E. Deerr, later followed by Rev. C. H. Leeke, Rev. G. P. Jodrell Day, in 1915. However, on 2nd June 1914 Bishop Hine resigned the Bishopric of N. Rhodesia and left the country for Britain, arriving in England on 4th August, 1914. He was succeeded by Rev. Alston James Weller May as the second Bishop of Northern Rhodesia.¹⁵⁴ In 1918 they opened near Mkushi River among the Swaka people of Central province which later moved to Fiwila in 1924; Broken Hill (Kabwe) was opened by Rev. Maurice Clarke in 1925. He was joined later by Rev. C. H. Leeke in 1929; Ndola (Bwana Mkubwa) was opened by Rev Wilfrid F. P. Ellis in March 1930; Ndola (Town Congregation) was opened on 25th December, 1931 as the Church of the Holy Nativity.¹⁵⁵ The UMCA¹⁵⁶ in

¹⁵⁰ It was also called "dismissal Service" in an Anglican style.

¹⁵¹ E.W.Smith. *The Way of the White Fields*. London. World Dominion Press. 1928.

¹⁵² He was ordained on 18th April, 1909.

¹⁵³ Chipili was initially opened at Chilikwa Village before it was moved to the present mission station on top of the hill.

¹⁵⁴ A.G.Blood. *op. cit.* E.W.Smith. *The Way of the White Fields*. *idem*. Bishop May is said to have had in his possession a black motor-car, which the local people nick-named from its peculiar but convenient shape, "the hearse" (*Katengamalilo*) and "Black Maria"

¹⁵⁵ A.G.Blood. *op cit.*

Zambia is now spreading throughout the country, running, in addition to the secondary school, a leper settlement, three small hospitals (clinics), St Francis hospital and an aided blind school. But it still remains another relatively small church numerically. Although it joined the union negotiations with other denominations prior to the formation of the United Church of Zambia in 1964, the UMCA finally opted to remain outside the Union. However, it continues to enjoy the ecumenical fellowship with other denominations through the Christian Council of Zambia (CCZ). It has also been an active participant in its activities and administration since the inception, in 1914, of the General Missionary Conference, the mother body of the CCZ. The Church runs under three Dioceses; Northern, Central and Lusaka. These are linked through the Zambia Anglican Council, and the whole church is part of "The Church of the Province of Central Africa".

(xii) **The Wesleyan Methodist Mission** began evangelistic work in South Africa through the services of Rev J.M'Kenny who was sent there as its first missionary to Africa. He arrived in Cape Town in August 1814 but did not stay long. The Wesleyan Missionary work actually began there in 1820.¹⁵⁷ Wesleyan Methodism was later planted in Northern Rhodesia by Chikala, a Zambian of the Lala tribe in Chief Mbosha's village, about 110 miles from Chipembi's village.¹⁵⁸ He had gone to work as a miner in Selukwe in Southern Rhodesia. While there he regularly attended a Wesleyan "Little out-school" and was consequently converted. Upon his return to Mbosha he saw need to invite the missionaries from Southern Rhodesia to go and establish work in his home. Meanwhile Chief Mbosha died and Chikala's brother succeeded him as the new Chief Mbosha. The new Chief encouraged this man to go to Southern Rhodesia and invite the missionaries. Although he went and persistently

¹⁵⁶ They are popularly known as the **Anglican Church**.

¹⁵⁷ William Walters. *Life and Labours of Robert Moffat*. London. Walter Scott. 1884. p252

¹⁵⁸ The village of Mbosha lies in the Lwano valley that descends down to 2,500 feet.

asked for a missionary both at Selukwe and Salisbury (Harare) none was available for immediate missionary service to Zambia. Therefore he went back home and started missionary work himself among his own people. Later, in 1909 Rev. White visited N. Rhodesia and was immediately constrained to recommend that an Evangelist should be sent to Mbosha's immediately.

Overjoyed, Chikala built a hut to be used as a church and school as soon as the teacher came. And then he settled down to wait, teaching the people in the meantime the little he himself had learned at Selukwe. The man and his people waited and he died waiting. Chikala's knowledge was pitifully small but his love was great. He had prepared the ground in those years of waiting.¹⁵⁹

Rev. White and Rev. Loveless were the first Wesleyan missionaries to go to Northern Rhodesia. When Rev White returned to Southern Rhodesia Rev. Loveless decided to settle near a village called Chipembi on the hill-top, to set up what was the first Wesleyan manse in N.Rhodesia, in 1912. Rev. Loveless later went back to S. Rhodesia through Britain on sick leave and was succeeded by Rev. S. Douglas Gray, in 1913. Rev Gray was, in the meantime, succeeded by J. Ward Nave who stayed there for the period 1914-1918. Eventually Rev. Gray returned to N. Rhodesia in 1918 with a wife, to continue work at Chipembi.¹⁶⁰ In 1921 Rev. Oliver Roebuck went to Chipembi to reinforce the team. Chipembi soon became an important centre for the education of girls in Northern Rhodesia. The school produced girls who have become great leaders and Christian mothers in the present Zambia. In 1931 the WMM united with the PMM to form the Methodist Church.

¹⁵⁹ S. Douglas Gray. *Frontiers of the Kingdom in Rhodesia*. London. The Cargate Press. 1923. p.81

¹⁶⁰ Local people referred to her as "Ba Ma". **Ba** is a Bemba, Lenje, Tonga etc word of respect. **Ma** is an abbreviation for **Mama**, a Lenje, Tonga word for **mother**. Hence **Ba Ma** means "**mother**", and respect for her here is assumed.

(xiii) **The Salvation Army** were founded in England in 1865. They went to Zambia through Rhodesia (1891), opened stations among the BaToka at Ibwe munyama about 1924, and among the Tonga around Chikankata, where they also have a Secondary school and a big hospital, in 1945.¹⁶¹ Their work at Chikankata has won them an enviable reputation in the fields of education and medical services. They are active members of the Christian Council of Zambia. But, unlike most other members of the Council, they do not administer sacraments of baptism or Holy Communion (Lord's Supper).

xiv) **The Church of Christ Missions** began in Britain when a number of congregations of different denominations decided to join together in a United Church. They had hoped that they would, this way, join and end the denominational divisions. But they found themselves left as one small new denomination. Members from New Zealand founded Dadaya in Rhodesia in 1919. From there African missionaries went to Zambia and opened their first station at Sinde near Livingstone in 1923. American missionaries from the Church of Christ (Non-Instrumentalist) started Namwianga mission station where they had a secondary school. They have their Headquarters in Kalomo, from where they operate three mission stations in the country as well as run schools. Their mission programme is supported by the voluntary contributions of individual churches in the United States of America and are assisted by expatriate workers from there.

(xv). **The African Methodist Episcopal Church, incl., Home and Foreign Missionary Department.**¹⁶² They are the 17th Episcopal District of their Episcopal Headquarters in the United States of America whose missionary Department was

¹⁶¹ They also had a Teacher Training College there.

¹⁶² They opened their work after E.W.Smith's report of 1928 to the General Missionary Conference. They are known in Zambia as the **African Methodist Episcopal Church (AMEC)**.

founded in 1844. The AME Church in Zambia originated from their branch in Southern Rhodesia and started their work in 1929.¹⁶³ It is popularly claimed that the Rev. John Lester Coward Membe introduced it in Zambia on his return from the South. But other authorities say that the Church was introduced in Zambia under the leadership of Ernest Muwamba with Ernest Matako, Clements Kadalie and Elijah Herbert Chunga, the later who was secretary of the Welfare Association then.¹⁶⁴ However they are active participants on the Christian Council of Zambia and other ecumenical bodies, and they run effective literary and technical work.

Despite the British South Africa Company policy to allocate a tribe to one missionary society to avoid, as much as possible, the overlapping of denominations, for a time most overseas protestant missions¹⁶⁵ tolerated each other and worked closely together. Some of these Missionary Societies had already started working towards church union as far back as the creation of the General Missionary Conference in 1914. This ecumenical body which brought together different missions round the discussion table ended its work in 1944, culminating in the formation, in 1945, of the Christian Council of Northern Rhodesia, at Mindolo where they held its inaugural meeting. Since then all member churches have met to share ideas on evangelism and Christian witness and to act together on matters of public interest such as the Federation of Rhodesia and Nyasaland, the Franchise of Northern Rhodesia and quite recently, the government ideology of Scientific socialism, the Multi-party democracy for Zambia and other similar matters. It also acts as a common link between the Zambian Christian bodies and the All Africa Conference of Churches (AACC). It collaborates with the World Council of Churches (WCC) on behalf of its member bodies, on matters such as

¹⁶³ see also E.W.Smith. *The Way of the White Fields in Rhodesia*. London. World Dominion Press. 1928.

¹⁶⁴ see the argument in Aaron C. Owoh. *Church growth and Self reliance in Zambia*. PhD Thesis. Aberdeen University. 1984.

¹⁶⁵ Clement Martyn Doke. *Trekking in South Central Africa, 1913-1919*. South African Baptist Historical Society. 1975. p90.

scholarships, assemblies and personnel exchange programmes.¹⁶⁶ Then on 1 December, 1945 the LMS and the Church of Scotland, together with union churches in the Copperbelt of Zambia, united to form the Church of Central Africa in Rhodesia (CCAR). This union fostered closer relationships between the two missions; the LMS and the CS, as they started sharing many worship resources, including the hymnals. A wider union of churches was later realised when, at Mindolo, the Copperbelt Free Church Council of the European congregations decided to join the CCAR to form the United Church of Central Africa in Rhodesia (UCCAR),¹⁶⁷ on 26 July, 1958.¹⁶⁸ The church union on the Copperbelt deserves mention here in as far as it triggered wider church unity. Mindolo Ecumenical Centre grew out of the old headquarters of the United Missions in the Copperbelt (UMC)¹⁶⁹ which initially developed from the initiatives of the Mindolo Mission. The UMC ended its services of co-ordinating Christian services on the copperbelt in 1955, paving the way for the formation of a new body known as the Copperbelt Christian Service Council (CCSC). This CCSC was charged with the tasks of exploring the avenues of, as well as initiating, the United Christian Witness on the Copperbelt. But in 1958 Mindolo Ecumenical Foundation (MEF) was formed as an Independent body for Ecumenical work and witness in Zambia on a much broader and firmer basis. The World Council of Churches accordingly adopted the MEF as an ecumenical project worthy of support from the churches throughout the world. Hence through the MEF all Zambian churches come together in such areas as leadership training, Research work, Consultations and conferences and other programmes, along with other Christians throughout the

¹⁶⁶ The World Council of Churches (WCC) was formed in 1948 while the All Africa Conference of Churches (AACC) was formed in 1963.

¹⁶⁷ This consisted of the Church of Scotland, the London Missionary Society, the Union Churches on the Copperbelt and the Copperbelt Free Church Council of European Congregations.

¹⁶⁸ Its first President was Rev. Isaac Mutubila, a Zambian minister.

¹⁶⁹ also see John V. Taylor and Dorothea A. Lehmann. *Christians on the Copperbelt*. London. SCM. 1961.

world.¹⁷⁰ This is the only centre started by the churches and meant to be used by churches to promote such ecumenism, if not organic unity among themselves. However, the UCCAR, formed at Mindolo in 1958, later became very instrumental in the creation of the United Church of Zambia (UCZ). After protracted union negotiations with the Methodist Church in 1939, 1945, 1957, 1963, with the Anglican Church¹⁷¹ and with the Church of Barotseland (otherwise called the Paris Evangelical Missionary Society) sitting in as observers, the Methodist Church (a 1931 union of Primitive and Wesleyan Methodists) and the Church of Barotseland joined the UCCAR to form the United Church of Zambia (UCZ) at a Mindolo Church Service held on 16th January, 1965.¹⁷² Unlike the evangelical churches other protestant churches have opened up for negotiations for an even wider union of churches to continue. As seen earlier, in 1991 the Reformed Church of Zambia had gone into discussions with the United Church of Zambia for an eventual union of the two churches, and the present writer had the privilege to represent the UCZ on the initial meetings. Since the inception of the union, the UCZ has also been working in partnership with other major denominations overseas that have wanted to extend their Christian services to Zambia.

¹⁷⁰ Mindolo Ecumenical Foundation. *Mindolo Ecumenical Centre for Conference, Training, Research*. Ndola. Falcon Press. n.d.

¹⁷¹ see UCZ/Anglican Diocese of Zambia. *The Official Study Book on the conversations between the Anglican Diocese of Zambia and the United Church of Zambia*. Lusaka. 1966.

¹⁷² For some more information see MORROW, S.F. *LMS in Northern Rhodesia; 1887-1941*. PhD Thesis, University of Sussex. 1985, and OWOH, Aaron C. *Church growth and Self Reliance in Zambia (UCZ)*. PhD. Thesis. Aberdeen University 1984.

Among these are: the United Church of Canada,¹⁷³ the Presbyterian Church (USA); the United Church Board for World Ministries¹⁷⁴ and the Gossner Mission of Germany.

The main missions had entered the country between 1883 and 1930. Those that came before 1900 really pioneered the most difficult and, as the missionaries themselves saw it, roughest parts of the mission fields. About 1900 one would expect that pioneering work had almost come to an end. Yet there were other parts of the country still unreached by missions. In fact in 1910 Bishop J.E. Hine had written to this effect after visiting the country on foot:

There are large tracts of the country untouched by any of these societies; it will be our aim to work, as far as possible, in a spirit of brotherly co-operation with all those who have already done so much and have been the pioneers of Christianity in this land.¹⁷⁵

By 1928, 14 missions had entered Zambia (Northern Rhodesia), and Edwin William Smith, President of the General Missionary Conference then, spoke to the missions that were already at work in the country, at one assembly:

There is evidently no room for any other missionary society in addition to the fifteen at work in Southern Rhodesia and fourteen at work in Northern Rhodesia. This does not mean that the Christian Church has completely occupied the field. It means that such districts as are yet

¹⁷³ The UCZ works in partnership with the United Church of Canada (UCC), The United Church Board for World Ministries (UCBWM) (USA), The Gossner Mission of Germany and the Presbyterian Church (PC) (USA). The Canadian group is the 1925 product of Congregational Churches in Canada (which in 1906 had formed a Union) and the Methodist Churches (whose 8 Unions had come together in 1884) and the Presbyterian Churches (whose 9 branches had united in 1875). This went to Zambia not as a denomination, but individual missionaries were sent to specific points in Zambia's towns where mission work had not yet reached. see Ralph F.G. Calder (ed). *A Review of World Congregationalism 1953-57*. London. International Congregational Council.

¹⁷⁴ These are operating under the new joint name, **The Joint Ministry In Africa**, which consists of the overseas sections of the **Disciples of Christ** and the **United Church of Christ in USA**.

¹⁷⁵ A.G.Blood. *The history of the UMCA Vol. II. 1907-1932*. London. UMCA. 1957. p6.

unoccupied may be left to societies that are there; they will cover the ground in course of natural expansion.¹⁷⁶

Since that period, more missions had continued to enter the country until the 1970s. The characteristics of most of these missions are indeed similar but certainly not the same. There were different streams of thought and policy represented. Some came and continue to come from very fundamentalistic backgrounds while others were reformed in outlook and yet others deeply liturgical. There were those who were not ecumenical as well as those who were conservative both in their worship and mission work. The LMS for instance who are predominantly Congregational hold that the New Testament pattern of the church of Christ is the local gathering of committed believers and therefore that the local congregation should be autonomous. In the Presbyterian system, however, the day to day management of the Church is vested in the minister working in co-operation with the elders. The Methodists, on the other hand, would rather have a much more centralised government. Other missions are very evangelical and some among them would not tolerate any rigid church structures which would portray hierarchy or any form of episcopacy, while yet others oppose infant baptism altogether. Their main belief which unites them is that the Scriptures are divinely infallible, without error, and are their supreme authority. They define the Church as composed of those who, saved through faith and regenerated by the Holy Spirit, are spiritually united in the body of Christ. They therefore have little interest in uniting denominations since all are already part of the one Church, in so far as their members are saved through faith. On the other hand some churches and some Christians believe that whereas the scriptures are divinely inspired this does not preclude the possibility of error. Their studies, they concede, would help them discover some of this truth. The current membership of the Christian Council of Zambia and other strands of ecumenical bodies would confirm this assorted situation among the Zambian missions

¹⁷⁶ Edwin William Smith. *The Way of the White Fields. idem.* p114. According to his list of missions, this would refer to Protestant missions alone. In fact by 1902 Africa had already received 104 Missionary Societies working there, second only to India with 114. see James S. Dennis. *op. cit.* p364.

to date. Any fruitful discussions of Zambian Hymnody and its development would therefore have to take this into account. Similarly, the zeal with which the missions went out into the world, let alone Zambia, would also best be viewed against the following aims and objectives of the respective missions:

**STATED AIMS AND OBJECTIVES OF THE MAIN MISSIONARY
SOCIETIES WHICH WORKED IN ZAMBIA**

ESTAB.	MISSION	AIM	TARGET
1795	LMS	Propagate the Gospel	The Heathen, unenlightened
1813	WMS	Evangelization	The world
1819	AMEC	Diffuse blessings of Christianity	Foreign countries
1822	PEMS	Mission Work	Non-Christian nations
1824	DRC/RCZ	Evangelization	Native races of Africa
1829	CSFM	Propagation of the Gospel	Foreign parts of the world
1836	CMML	Conversion and edification	Souls and believers
1842	PMMS	Evangelization	Africa
1858	UMCA	Christianization, Civilization and abolition of Slave trade	Central Africa
1863	SDA	Teach the commandments of God	All nations
1889	SAGM	Evangelize	Heathen
1892	SABMS	Diffusion of the Gospel	Natives, Coloureds and Asiatics
1896	BIC	Mission Work	Foreign Lands
1900	UFCS	Extension of the Gospel	Non-Christian lands ¹⁷⁷

KEY:

LMS	London Missionary Society
WMS	Wesleyan Missionary Society
AMEC	American Methodist Episcopal Church
PEMS	Paris Evangelical Missionary Society
DRC/RCZ	Dutch Reformed Church/ Reformed Church of Zambia
CSFM	Church of Scotland Foreign Missions
CMML	Christian Missions in Many Lands
PMMS	Primitive Methodist Missionary Society
UMCA	Universities Missions to Central Africa
SDA	Seventh Day Adventists
SAGM	South Africa General Mission
SABMS	South Africa Baptist Missionary Society
BIC	Brethren In Christ
UFCS	United Free Church of Scotland

¹⁷⁷ Harlan P. Beach and Charles H. Fahs (eds.). *World Missionary Atlas*. London. Edinburgh House Press. 1925.

The foregoing brief background history of the pioneer missions in Zambia will help us to see the distinct elements of each mission but also the commonality of their missionary work in the same country. The Church of Scotland of Malawi could write thus of the common grounds on which they stand with other missions:

Our Church polity and ecclesiastical government is very varied but our Missionary practice has been running in independent lines that bear a striking similarity. A missionary conference such as is proposed would, without fail, have the result of further elucidating points of unity in our Missionary methods and practice.¹⁷⁸

The background history also points with stress to the roots of Zambian hymnody and describes the common grounds on which it was sown.¹⁷⁹ It also puts into perspective the carriers of that hymnody and the lands where it was utilised. It helps us to see that the various missions of the 19th century were therefore sent out, not just with The Book, but with their denominational hymnals and, prudently, with a medical box and some teaching aids. This, in order that, in their several differences and with a variety of gifts, some of them would be able to go and serve with their hands while others would serve with their lips. But the gospel carriers also understood very well that they were entering fields of their missions where the inhabitants were not aware of their literary forms, let alone their cultures. They knew that they would therefore not be able to read their hymns as well as the "Book of books" which they would eventually introduce to them, albeit from different cultural and theological backgrounds. The dire need for literacy therefore inevitably prompted all missions' involvement in literary work. An introduction to this subject would consequently be appropriate at this point.

¹⁷⁸ Church of Scotland. *Life and Work in British Central Africa*. No. 143. February 1900. p2-3. They are referring to the Conference of all Missions in British Central Africa held in Malawi in October 1901, in conjunction with the semi-jubilee of the Livingstonia Mission of the Free Church of Scotland, to which all missions were invited.

¹⁷⁹ In this brief historical account note should be made of the fact that the work of the Roman Catholic Church that started missions in Zambia in 1891 has not been given a full discussion. Only a little will be said about them when in a later chapter we come to discuss the development of hymnody. Their approach to evangelism and worship is diverse and so different that, in all fairness, Roman Catholic Missions would require a separate discussion in other works.



2. LITERARY WORK: THE PRECURSOR OF ZAMBIAN HYMNODY

The language of hymnody, in so far as Africa in general and Zambia in particular, is concerned offers intelligible discussion only after it is viewed along side the literary and translation work that was undertaken in the missionary enterprise. Indigenous tongues had to be learnt diligently by those who had gone out on mission. Then they had to be reduced to writing first even before translation work could be conceived of and undertaken. After all, in the case of Zambia, it was through translation work that Zambian hymnody initially emerged. It is also important to remember the obligation incumbent on every missionary to study the indigenous languages and to initiate the creation and use of local alphabets which, of course were worked out from the familiar ones from the North. The LMS testify to this:

We started a school here with the boys who came for work.
Mrs. Purves and the native teacher we brought with us
[Kawandami?] helps me in this work. Mrs Purves made the alphabet
by cutting the letters out of old magazines and pasting them on to an
old tin box.¹⁸⁰

These three essential tasks; language study, literacy work and translation work, eventually affected the work done in the missionary fields on Zambian Hymnody. Indeed a people's language had to have a worked out alphabet so that its people could be taught how to read and write. The alphabet would eventually give them the knowledge to sing the;

{d :r | m :f | s :l | t :d'}

Tonic Solfa, with some reasonable understanding. When this point is taken seriously it will then be appreciated that so often it was the neglect, by some missionaries, of the importance of these issues that had caused many translation pitfalls of Zambian hymnody in the missionary enterprise.

¹⁸⁰A.D.Purves. *Letter to Thompson. 17th December, 1900. Mbeleshi. Box 11. London. LMS Archives. SOAS.*

CHAPTER 2. THE USE OF HYMNS IN ZAMBIA

1. Hymnody in the early Mission worship.

Early missions went out to Central Africa, as indeed to other parts of the world, mainly to propagate the gospel message in order to make Christian converts and thus extend the Kingdom of God.¹ They went out with the Bible in their hands to preach from, but the hymn book was another tool they found useful with which to finish this task. Their converts heard the written word from the bible and learnt from it, but they were also able to participate in the teaching and learning process, and to utter their responses to the message heard through the singing of hymns. Hymnody in the mission field, as at home, was therefore primarily for **evangelical purposes**. The Methodist hymn book has its preface put this way in part: "This collection [of 1933] like that of 1780, is primarily evangelical".² The inescapable fact, accordingly, was that when missionaries entered their mission fields they were expected to have a hymnal as an important evangelistic tool, for not only were they required to have "**a good education, and an aptitude for acquiring languages**", but also, "**a musical ear and voice were highly desirable**",³ to qualify as suitable missionaries for musical Central Africa. One of the questions the candidates for the Livingstonia mission were asked, for instance, was "can you read or speak any language but your own, and can you **sing or play any instrument**?"⁴ When the Tanganyika LMS mission established a bible school of 24 headteachers at Kambole, James A. Ross of Kambole proposed to Central Africa Mission the need to train 'native Evangelists' there, and enumerated 14 important subjects they were to be taught. One of the 14 subjects listed suitable was '**Part**

¹ We have already seen this in the aims and objectives of the main missionary societies which worked in Zambia, in the last chapter.

² *Methodist Hymn Book*. (revised edition). London. Methodist Conference Office. 1933. Preface.

³ United Free Church of Scotland. *Appendix to Report /copy of the applicants' schedule*. Livingstonia Mission. p.158

⁴ *Ibid*.

Singing - Sol-fa'.⁵ Hymnody was, indeed the prerequisite for mission. Yet, needless to say, the only hymns available for regular worship in the mission fields were the familiar tunes missionaries took with them from their home churches. They went out into their fields of evangelistic work muttering the songs of praise, wittingly or unwittingly, of their own culture, which of course made more meaning to them.⁶ When the first party of the Free Church of Scotland, Livingstonia, confronted their first "natives" of Nyasaland, all that they had to sing to them were their familiar hymns. Such were hymns like William Kethe's Scottish composition (c1561), "All people that on earth do dwell":

When the Ilala, the first steamer on an African Lake was launched on Lake Nyasa, the Natives were paralysed with wonder as the "big iron canoe," the "fireship" without oars or sail....snorted past their villages, guided by mysterious men from beyond the seas, with white skins and straight hair". "God speed, you, "Mr. Young said reverently as they entered the lake. "Amen", his mates responded and soon all of them were inspired, and responded to God's succour with awed and rejoicing hearts. They [stopped beside onlookers and] sang: **"All people that on earth do dwell, sing to the Lord with cheerful voice. Him serve with mirth, his praise forth tell, Come ye before him and rejoice"** ⁷

This is as it should have been, for in what other language and what other hymns could they sing? Even before that utterly "perplexed" and "ununderstanding" crowd, they

⁵ J. Ross. *Correspondence to Home Office*. October 30th, 1916. Box 17. London. LMS Archives. SOAS. Other subjects were: Preaching and preparing of sermon outlines; Our Lord's teaching as contained in the parables; A course of training for Enquirer's classes; Old Testament Introduction; Old Testament History; English Reading and translation (Matthew's gospel); Reading of vernacular Scriptures; Grammar: English and Vernacular; Composition; Arithmetic; School management; Use of Blackboard; General Information (Hygiene, Natural History, The war).

⁶ We remember, for instance, that when John Wesley was going to Georgia, then a British colony in North America, in 1735, he took with him to study on the voyage, in preparation for his missionary work, Watts's hymns, Austin's hymns and his father's and elder brother's manuscript hymns. These were in addition to the impressive tunes he learnt from the 26 Moravian emigrants on board the ship. All these made up the hymnal that gave him inspiration in the heart of storm at sea and during his short stay in America.

⁷ James Wells. *The Life of James Stewart*. London. Hodder and Stoughton. MCMIX [1909], p.131. also see Sandy Macpherson. *Know your Hymns*. London. CORAM (Publishers) Ltd. 1958. p18.

could only sing their own and in their own tongue, alien to the traditions and the languages of the new people as they were. The Bemba people of Zambia have a saying in this connection, "**Ako ukwete eko bominako imbwa**". This literally means that when you are attacked by a fierce dog you use whatever is in your hand to beat it or scare it away. That is, when hard pressed you use the means readily available to achieve the result. Hence they sang and taught with what was available before them. From that point they would then be expected to redirect their zeal, talents and means into the local styles. That would thus develop gradually the abundant local talents and tools that they were soon to find and experience in the fields. This meant that they would eventually be required to build a new hymnody on a different culture that experience would teach them. Indeed the inevitable purpose for the mission was to open a Christian church for the indigenous that would ultimately be left to develop around the indigenous environment and eventually grow to full maturity. Reporting to the LMS Board at a meeting with them in London during his furlough, Henry Cecil Nutter of Mbeleshi station confirmed the same principle to them:

The work at Mbereshi [Mbeleshi] had gone steadily forward from the commencement. Guided by the past history of the Central Africa Mission, they had formulated a definite policy to advance evangelistic work through educational agency. The people had taken religion seriously and were indeed earnest about it. The missionaries' aim was to make the church self propagating, self supporting and self governing...⁸

Needless to say, the one common duty in which every missionary was expected to pledge his full participation was evangelistic work. However, regardless of the special assignments each missionary had in the field, this had to be done in combination with evangelistic work. Every missionary was an evangelist and every missionary task an evangelistic task. Hence artisan missionaries preached, healed and taught in schools

⁸ LMS. *Central Africa Committee Minutes*. Monday September 25, 1916. Box 4. Book 13. London. LMS Archives. SOAS. This was Rev. Cecil Nutter's statement at an interview with members of the LMS Board at the meeting in London.

along side the ordained ministers and doctors and nurses and school masters. Through all these institutions therefore missionaries evangelised. Before daily work at school, hospital or clinic there was a service for those who attended. Worship was always at the centre of every mission activity, and a prominent part of it was **hymn singing**. For Central Africa that was very fitting indeed, for an African performs many a task faster and better by the rhythm of song, as was to be seen soon in mission schools. Music is the innate potential in the Zambian convert that missionaries in that field would use in order to make their Christian message more effective among their converts. Yet to do that would call for a change in the tools and the methods to be used in the mission fields. It would also demand a drastic renovation of personal attitudes and aspirations that missionaries had pre-programmed from home for the mission fields. This had to be done if missionary aims and objectives stated before were to be achieved. Hymnody for instance, had to change shape, form and style. Indigenous forms had to be assimilated into church use as and where appropriate, to make the African Christian convert feel at home. Unfortunately this was not always the case, especially regarding hymnody. When, for instance, the **London Missionary Society** missions in Africa made requests for their "wants" from their home churches, besides asking for the dumpy level and staff etc. for the construction of dams and contour ridges, medicines and other equipment, they also added "**the tonic-sofa, the hymn books of any kind:**

Wants: For Africa- Theodolite, dumpy level or any other levelling instrument and staff for construction of dams and contour ridges; tonic solfa hymn books of any kind, especially Congregational Hymnary, Sacred Songs and Solos, Sunday School Hymnary...⁹

Therefore although it was a singing mission indeed, it was a singing mission of a particular culture which was determined to plunge, unspoiled, into a new and different

⁹ LMS. *The Chronicle of the London Missionary Society*. London. LMS Archives. SOAS. January 1958. p19.

culture altogether.¹⁰ The situation continued for sometime. But sooner or later the missionary noticed that it was becoming more desirable for the indigenous type and style of singing to go with the newly introduced styles from the North. This could be noticed particularly in village churches and schools being set up by the mission. In those schools around mission stations, which were meant to be key institutions for the evangelization of the people near and far in the field, there was keen interest in singing the foreign hymns to foreign melodies, exactly the way students were taught by missionary teachers. This, however, was not without recognition of the acculturation that spontaneously took place in that hymnody. After all, one of the things that had occupied schools and helped in creating a Christian atmosphere in them was music. When students marched to the chapel for worship or the church for services they did so to music. They marched to sports as well as to the school gardens singing. There were no school plays staged without songs. Every activity was done to the rhythm of song just as the boys and girls were used to doing things at their homes. The places of worship were therefore only final sanctuaries for even deeper singing. Almost any work done was accomplished with a tuneful melody, muttered, whistled, hummed or simply thundered out. But in villages and among the old men and women outside the mission station this was not the case, and this system could not make headway. Even where the local people superficially conformed to the new styles of the North, they, inwardly, needed to feel the logical connection between the new faith with its hymn and their daily life situations, often expressed in their traditional songs and chants. One observation made by Mabel Shaw of the LMS is a case in point:

The boys and girls were singing lustily and not untunefully a translation of an English hymn "welcome happy morning", the song of greeting to the returning chief. They stood in untidy rows. Only the women in the front stood; the rest, thinking themselves unseen, remained seated. They did not know the words; the tune was strange. they were entirely uninterested. Some sat with their heads in their hands; and an old lady

¹⁰ LMS. *The Chronicle of the London Missionary Society*. London. LMS Archives. SOAS. January, 1958. p. 19.

here and there helped herself to snuff and gave some to her fellows. There seemed little reality in it. Those very women had been full of life and joy only a few days previously, when they had welcomed a returning missionary with song and dance, with rhythmic clapping of hands and stamping of feet. I had seen them greet **Chief Kazembe** again and again by lifting the right hand and with the left tapping the mouth to make that curiously pleasant sound [akapundu] which is the women's peculiar greeting.¹¹

Notwithstanding this development, *Zambian teacher-evangelists*¹² who were sent out to *Zambian villages* both to teach the people to read and write as well as to preach the gospel, took with them the same mission hymns. Nothing compelled them to use ordinary styles of songs from village life in order to convey their messages. They took the message and styles the way they were told, in obedience to the mission. The new religion was therefore a mystery which needed to be interpreted more clearly. The results were that for a long period of evangelism there were only small numbers of converts forthcoming. The LMS for instance who established permanently in Zambia in 1887 did not get a convert until 1891, and got only 55 members in the whole Central Africa mission by 1900.¹³ The service at which Kalulu, their first convert, was being baptised was itself bizarre, susceptible to ridicule:

On Sunday January the 11th, the chapel at Niamkolo was crammed with people, many sitting outside (200). The table, covered with a white cloth, on which was biscuit and wine, stood ready for the celebration of the Lord's Supper. Kalulu, dressed in pure white, sat facing his daily companions and village acquaintances on Mr. Jones' right hand, and, after the latter had explained to the attentive audience the reason of such a service, Kalulu was baptised, and received the Sacrament and right

¹¹ Mabel Shaw. *God's candlelights*. (11th edit.) London. Edinburgh House Press. 1939. pp.18-19.

¹² It was a general principle in many *Zambian missions* that all the students who passed through the Mission schools and qualified as teachers were also expected to work for the mission as evangelists.

¹³ Kalulu was the first convert of the LMS Central Africa Mission. see LMS. *Central Africa Decennial Report 1890-1900*. London. LMS Archives. SOAS. p11. and Peter Freshwater. *William Freshwater papers; Central Africa Decennial Report 1920-1930*. Edinburgh. Also "Kalulu - Tanganyika's first convert". in *The Illustrated Missionary News*. July 1, 1891. p110

hand of fellowship. There were one or two pure natives who were inclined to laugh, but they were sharply rebuked by the more sensible.¹⁴

There were to be found many such incidents where indigenous people reacted with no seriousness due to the peculiar nature of the message. Indeed there were other factors influencing this retrogression, but missionaries were, all the same, soon faced with heavier demands for something better for their fields. A quick and decisive change of approach was inescapable and certainly necessary and timely on their part. Meanwhile mission schools were endorsed permanently as places, not just where evangelistic work should begin but also where this acculturation could be initiated. There were, as will be seen later, missionaries with gusto who used their initiatives in trying to bring about this change. They took advantage of the students whom they had recruited for their schools from indigenous backgrounds to make such a change possible.

2. The historical development of Zambian hymnals

Hymnody in Zambia has taken a very sluggish growth, and its content is still mostly foreign. Its complicated foreign content has, to a large extent, dislocated the musical Zambian Christian society. It has, for a long time remained a hymnody for men and women of the book. Those who cannot read the hymnal language mumble on behind the elite or, if fortunately traditional enough, sing the memorised hymns they will sometimes not even understand. The stages of development in the shaping of Zambian hymnody began, naturally, with a few translated hymns which individual missionaries had collected from home church hymnals.

¹⁴ A.J. Swann. 'Kalulu - Tanganyika's first convert', quoted from LMS. *The Chronicles of the LMS*. in *The Illustrated Missionary News*. July 1, 1891. p110

(i) Earlier Collections of hymns

The collection of favourite hymns by individual missionaries and their translations into indigenous languages therefore became every mission's preoccupation. Even with the little knowledge of local languages, those missionaries who had the zeal were making desperate attempts in their little corners to do some hymn translations. The fact that every missionary was involved in evangelistic work at some point in his or her mission work made this necessary. Besides, there was need for pages of translated hymns and later, hymn books for use during worship, both for the missionaries and the indigenous converts who could read and write. Naturally the pioneer missionaries then on scene in the land took the lead in the demanding venture of translation work. **David Picton Jones**, a Welshman from New Guay and one of the early missionaries to serve in the Central Africa Tanganyika mission (1882-1903), the first enterprise to be established by the LMS in the Northern part of Zambia, translated, among other books,¹⁵ **an initial collection of hymns**, as early as 1889.¹⁶ More revelation of this comes from a later LMS report. During the early months of 1952 the end wall of the old Kawimbe church was being demolished due to ants, and the growing need for its extension. In the demolished wall was found a bottle containing old records. Among the papers found there was one with the following particulars:

The foundation stone of this church was laid by Mrs A.D.Purves on the 23rd of May 1889.

Signed: Missionary in charge. A.D.Purves.¹⁷

¹⁵ These were the Gospel of Mark and John, so far the first translations by the LMS, into Mambwe together with old Testament readings. The Gospels were published by the BFBS in 1894.

¹⁶ This can be deduced from D.P.Jones. *Correspondence to the Foreign Secretary of the LMS*. Box 8 London. LMS Archives. SOAS. 16th September, 1891.

¹⁷ LMS. *The Chronicle of the London Missionary Society*. London. LMS Archives. SOAS. June 1953. pp116-117.

The report further says that the bottle also contained, not only a small piece of cloth, a handful of white beads and four big black beads with white spots, said to be slave beads, but also the **first Cimambwe hymn book**. If the foundation stone was laid in May 1889 then the book must have been made earlier, probably in 1888. This was, most likely, made by Jones himself, for he was one of the reinforcement missionaries to serve in the Tanganyika Mission, Zambia, in 1887, when he in fact opened Fwambo (Kawimbe) on behalf of the LMS as their first permanent station there. John May, reporting as secretary in February 1901 on the LMS Central Africa Mission staff, lists DP Jones as the only ordained missionary in the field by 1890:

STAFF. At the end of 1890 the following were in the Mission:
 Rev. and Mrs T.F. Shaw, Mr. Draper -Urambo [Tanzania]
 Mr. and Mrs. Swann,¹⁸ Dr, C.B.Mather¹⁹ - Niamkolo.
 Rev. and Mrs. D. P. Jones, Mr. and Mrs Hemans- Fwambo. Mr. A.
 Carson, B.Sc. - On furlough.²⁰

John May begins the report by giving an impression that D.P.Jones, who had in fact written the previous report in 1891, was able to speak authoritatively for other missionaries; "I think I may venture to say we are now permanently settled". Indeed, after making the collections mentioned above we read that Jones later did more translations of hymns with the assistance of his contemporaries. These were Mr. and Mrs. James Henry Emmanuel Hemans a couple from Jamaica (1888-1906), Messrs William Thomas (1893-1898), Alexander Carson (1886-1896) and William Harwood Nutt (1892-1896). In his correspondence to the home church Jones wrote:²¹

¹⁸ Swann was a mariner

¹⁹ Mather died in 1898.

²⁰ LMS Central African Mission. *The second Decennial Report of the Central African Mission. 1890-1900*. London. LMS Archives. SOAS. 1901. p2.

²¹ D.P.Jones. *Correspondence to the Foreign Secretary of the LMS. 16th September, 1891*. Box 8. London. LMS Archives. SOAS.

This last week I have added some more **hymns** to our scanty collection. They are rough translations of these: (a) Safe in the arms of Jesus;²² (b) Behold me standing at the door, (c) Work, for the night is coming,²³ (d) The half was never told, (e) Art thou weary²⁴

Unfortunately, we cannot have access to the first Mambwe Hymn book, neither is it known in whose custody it is. However, in his preface to the new **Cimambwe-Lungu Hymn Book** Rev. Ewan Siwale, the then Moderator of that part of the United Church of Zambia, states in Cimambwe:

Lwimbo lwa mpiti lwa Cimambwe lwalimo sile nyimbo 85. Zyonse zyali izisenulwe sile ukufuma ku zya mu ci-Zungu. Lelo nazyo kwene zili nu kwikwa mu lwimbo lupy²⁵

(The old ciMambwe hymn book contained only 85 hymns. All of them were translations from the English hymns. However, they too will be added to this new Hymn Book.)

The previous translations by DP Jones and others undoubtedly made up that old hymn book of English translations referred to in the preface. From the information at hand this would be the first hymn collection in such wide circulation in the country. Thomas Francis Shaw (1882-1898) of Urambo station of the LMS, Jones' contemporary, also translated, in addition to four gospels, "**a number of hymns**" into Kinyamwezi which were later used in the Mambwe Lungu area of the Tanganyika Mission in Zambia.²⁶

²² *Church Hymnary* No 707 (1927).

²³ SSS No. 778.

²⁴ CH (1887/1933) No. 339, SSS 401, *Union Bemba Hymnal* No 137.

²⁵ UCZ. *Ulwimbo lwa kulumbanya Leza mu ci-Mambwe-Lungu*. Lusaka. UCP. n.d. Preface by Rev. E.R. Siwale.

²⁶ *Ibid.*

M. François Coillard, (1858-1904), ranks among the early translators of hymns in Zambia. As pioneer missionary and resident representative of the Paris Evangelical Missionary Society, Coillard was a famous man of literary work. He was properly known as **Muluti**²⁷ among the Lozi people, and **Rama khethe**, father of neatness, among the Basuto of Lesotho where he first pioneered as a missionary. His translation work had started there while serving among the Basuto, before he travelled to Zambia to establish first at Sesheke in 1885. During his period in Lesotho (1861-1865) while carrying out the translation of the Old Testament into the local language, devoting special attention to the book of Proverbs, he also worked on **hymn** translation. C.W. Mackintosh adds this to this effect; "Above all, however, he was anxious to give the Basuto a treasury of hymns".²⁸ Gordon Haliburton testifies of the contributions which the PEMS missionaries, whose resident missionary was Coillard himself, made in this pioneering translation work:

The Sesotho language was reduced to writing by the earliest P.E.M.S. missionaries and the literature which subsequently appeared from their presses stabilized the language, established a standard Sesotho which in time superseded the many dialects spoken in 1823 (or 1833) and established it as a vehicle for communication, teaching and literary usage throughout many parts of South Africa, Botswana and as far North as Barotseland beyond the Zambezi.²⁹

This translation work by the PEMS under Coillard's leadership later benefited the Christian church in Zambia and beyond. His successor, M. Dieterlen, further writes highly of his talents on hymn writing and translation work:

²⁷ The term 'Muluti' is Lozi and translates "teacher".

²⁸ C.W. Mackintosh. *Coillard of the Zambesi*. London. T.Fisher Unwin. 1907. p. 103

²⁹ Gordon Haliburton. *Historical Dictionary of Lesotho (African historical dictionaries. No.10)*. Metuchen. The Scarecrow Press Inc. N.J. 1977. p.93

Hymn writing was one of his [Coillard's] favourite occupations. He used to do that with the aid of his friend Nathanael Makotoko, who is still living. M. Coillard's hymns were from the first very popular, and they have lost none of their popularity, the music as well as the words suiting the taste of the Basutos. He gave himself entirely to hymn writing, and nobody has yet dared to try to imitate him....It filled up the tedious moments of his journeys, sitting in a wagon or waiting at a ford. Many of his compositions were enclosed in letters to his wife. "How do you like these?"³⁰

Edward Shillito (1872-1948) of LMS, who himself was a lover of music, whose hymn has been included in the Baptist Hymn book,³¹ also writes favourably of Coillard:

Coillard was busy daily with his literary work translating and writing **hymns and songs** in collaboration with his friend Mabile....³²

Edward Shillito also describes how, in the PEMS mission field among the Lozi people of Zambia, Coillard used such Christian hymns to bring together people of all walks of life, from different tribes and nations:

At the very beginning of their ministry among the Lozi people of Zambezi, Mr. and Mrs. Coillard and the companions camped at Leshoma's where Mr. Westbeeck a trader had pitched a tent. There, for the first time in that strange land, they sang the Basuto hymn with deep emotion, and the name of Jesus was praised near the Zambezi: Massouras, Barotse, Makololo, Bamangwato, French, Scots, all with one voice singing:

"Ke rata Yesu Loba O nthatile" ³³

³⁰ C.W. Mackintosh. *Coillard of the Zambesi*. London. T.Fisher Unwin. 1907. p. 104.

³¹ *The Baptist Hymn Book*. 1962 edition. No 181

³² Edward Shillito. *op. cit.* pp.76-77

³³ Edward Shillito. *op. cit.* p. 131

This is a chorus Coillard himself may have composed in Lesotho and has become much loved also by churches in Botswana.³⁴ It translates, "**I love Jesus because he loved me**". The melody runs as follows:³⁵

{s,:s,| m:m | -: m | r :-}

Ke rata Yesu

{s,:s,| f:f | -: f | m :-}

Ke rata Yesu

{s,:s, |s:s | -:l |s :f}

Ke rata Yesu

{d :r | m:m | r:r |d :-}

Loba O nthatile

Coillard himself wrote later in 1897 expressing delight with the way his songs were spreading widely when he went to serve in the Lozi Land, in Zambia:

Most of the men were out and away... This did not prevent our having a fine meeting in the evening ... I remarked with astonishment the spirit with which they sang the very **hymn** I had intended teaching them; "**Bonang soña, o fihile**, The great physician now is here". "But you know it already! Who taught it to you?" "It was Bangueta....and we know others too." This dear child [Bangueta] has succeeded in teaching some **hymns** to the women and young people of Libonda, and this was the one of them, "Sweet name on mortal tongue sweetest carol ever sung: Jesus! Blessed Jesus!" The next day, at six o'clock all hastened together again to hear us singing in spite of the cold³⁶.

Perhaps the love which Coillard had for music from childhood enabled him to extend his literary talents into the mission field. He was nurtured by his mother and church

³⁴ *Information* from Fidelis Nkomazana. Kanye. Botswana. Student of New College. Edinburgh. 1994.

³⁵ *Ibid.*

³⁶ F.Coillard. *On the threshold of Central Africa*. London. Hodder and Stoughton. 1897. p597

men of God under the influence of hymnody. Thus through hymnody they were preparing him for evangelism in his missionary field in Lesotho, and subsequently in Zambia among the Lozi people. Edward Shillito writes of him:

As Florence Nightingale used to hear in her hospital in Scutari the murmur of the Derwent by whose banks she had spent many hours in her youth, so Coillard by the Zambezi went back to the songs of his childhood, and lived again those rapturous hours, and beheld again the village street....³⁷

Admittedly some of these songs he was taught in childhood must have formed the basis for the subsequent ones he later composed in Lesotho and Zambia; of which one was this:

**C'est toi, Jesus, que recherche mon âme,
A te trouver se bornent mes souhaits:
C'est ton regard que sur moi je réclame
Rends-moi, seigneur rends-moi ta douce paix**³⁸

It is you Jesus that seeks my soul
My wishes long to find you
It is your desire for me that I claim
Give me, Lord give me your... peace³⁹

He is also reported to have used his musical talent conscientiously throughout all his life in composing some local tunes for use during local events, such as the ploughing and reaping of crops among the Basuto people. One such incident is again recorded by Shillito:

After the feast the guests begged the Moruti to make his music weep; he could not refuse, and taking his accordion to their delight he chanted in Sesuto a translation of the words:

³⁷ Edward Shillito. *Francois Coillard*. London. SCM. 1923. pp.14-15.

³⁸ *Ibid.*

³⁹ Translation from French above, with the help of Dr. Owanga-Welo of Faculté de Théologie, Kimbanguiste in Zaire; Pew Sabbatical Fellow. 1993. CSCNWW. Edinburgh University.

"There is a city above
 It is a city of peace
 It is a city which hath been founded
 By the Master of all created things." ⁴⁰

Another of the hymn translators of this early period was **James Henry Emmanuel Hemans (1888-1906)**, the 'Black' Jamaican native missionary of the LMS Central Africa Mission. He wrote from Niamkolo on 26th March, 1894 to the Foreign Secretary of the LMS, London, that he had made the following translation work of an English hymn for children into the ChiMambwe language. ⁴¹

LWIMBO LWA ANA

1. Ana ya mpanga uze
 Akulumbanya Yesu
 Ana mwe ya Africa
 mwazwe kumulumbanya

Uvwini ! yakumulumbanya
 Uvwini ! yakumulumbanya
 Sanzikini; sanzikini
 Sanzikini luimbo

2. Kutemwa Yesu anvwe
 Mazwi yakwe onsi; na
 Nzila itiswe kwene
 Lelo aulumba Leza

3. Akote na ankye pui
 Pokini luimbo lu
 Luwile luwilisye
 Kulu fika kwiulu ⁴².

⁴⁰ Edward Shillito. *François Coillard*. London. SCM. 1923. p 66. also see *The Chronicle of The London Missionary Society*. London. LMS Archives. SOAS. June, 1931. p.127

⁴¹ The hymn is *Children of Jerusalem*, no. 658 *ChH*, also no. 104 in *Songs of gladness*. The translation is not without some mistakes, as we shall see later.

⁴² We shall review this translation later when dealing with the translation problems.

Undoubtedly Hemans must have translated **more hymns** and other literature for the people of his mission area. As a missionary schoolmaster himself, he probably took advantage more quickly of the knowledge of the local language, through contacts with the many students who came to learn in his schools.

The United Free Church of Scotland, (UFS) who had extended their work into North Eastern Rhodesia (Zambia) at Mwenzo (1894), Chitambo (1905), Lubwa (1913), Chasefu (1922),⁴³ give us a very early record of translation work in the "Ngoni language".

Dr. Smith reported that Dr. Elmslie had published a translation into the Angoni language of **hymns** and other extracts from scripture....."⁴⁴

Protestant missions in Nyasaland were organised probably much earlier than other missions in Central Africa in the field of translation and literary work generally. It is reported that by 1892 the Church of Scotland had produced a **hymn book** in Yao and Manganja languages.⁴⁵ They later set up the **hymns committee** of the Protestant Missions in Nyasaland and Central Africa as early as 1914 which promoted and speeded the literary work in the area. Their printing press at Livingstonia was set up much earlier. It was used to a great advantage by both the CMML, the LMS and the PEMS in North-Eastern Rhodesia (Zambia) for printing their major translations, both of the scriptures and the hymn books. Most of their work printed there is still testifying to this. At this stage most major missions had some book, at least in temporary form, from which their converts could sing translated hymns. For a time this material was sufficient until there were better means to do more. By then also the local people had begun to master the new "languages" from overseas and both the indigenous and the

⁴³ At. Ipenburg. *All good men*. Frankfurt am Main. Peter Lang. 1992. p89.

⁴⁴ Church of Scotland. *Minutes of the Livingstonia sub-committee of 7th Nov. 1887*. Glasgow. ref. M.S.7912. Edinburgh. National Library of Scotland.

⁴⁵ LMS. *Central Africa Newspaper cuttings*. Africa odds. London. LMS Archives. SOAS.

missionary were beginning to understand one another's language more intimately, albeit painfully. For some mission fields this inter-acculturation took a long time, but for others it was faster as the local people responded readily to the new faith and acculturated methods of worship.

It is important to note that the translation of the Holy Bible was central to the translation of Hymns and indeed other religious literature. Moreover the compositions of new local hymns would be helped, to a large extent, by the translator's better understanding of the Bible, as of the local language. This, among the local people, could only be made possible when they had access to a Bible, translated into their local language. That would genuinely offer the substantial content material for the translation of hymns and the creation of new hymns. In this circumstance Dan Crawford, a CMML pioneer missionary of Luanza had aptly adopted a slogan for his mission, **"A Bible in every hut in the [Luba] land!"** He was optimistic that this slogan would arouse concern for Bible translation work, in sanguine hope that other missions would, likewise, put it into practice. When, later, the Luba Bible was finally completed and its distribution started, he sat down proudly and wrote:

I sobbed. The men smiled. One of our preachers **sang**. And then all of us prayed. It has been the talk of a thousand camp fires one thousand times. It spread and spread in a land that never had any book but the Book. No newspaper ever in this land. One oh - be - joyful sort of man gushed out at a street corner in prayer: "Lord;" he cried, "now I have all: I have a gun to shoot with, bullets to charge it with, arrows for my bow, and a net for catching many fish..".⁴⁶

The translation of the Bible was done also in the hope that the Bible in the local language would be the springboard for subsequent translation work, preaching and teaching, on which pillars the full scale missionary programmes were mainly based. Needless to say, it was in fact the missionary enterprise, in obedience to the scriptures,

⁴⁶ G.E.Tilsley. *Dan Crawford, missionary and pioneer in Central Africa*. London. Oliphants Ltd. 1929

that greatly helped to speed the translation work in all literary tasks of African nations.⁴⁷

From the LMS again follows **Adam Darling Purves (1892-1901)** another contemporary of Picton Jones. Purves later became the pioneer missionary of the 'Awemba Mission', and founded its first station at Mbeleshi. Within only 24 days of his arrival into that Bemba speaking country from a Mambwe/Lungu speaking country and without much knowledge of the Bemba language, he wrote to his Foreign Secretary:

We have translated **three hymns** into Kiemba [Chibemba] and I am very busy translating the third chapter of John's gospel....⁴⁸

Five months later Purves was claiming to know the Bemba language very well. Lay as he was, he reported to have translated into Chibemba the work which even the senior missionaries of other neighbouring denominations had never boasted to have done:

I learned that Mr. [Dan] Crawford of the Luanza Mission had nothing translated into the Awemba language, and I have therefore been devoting a good part of my time to that work. I have now got a fair grasp of Chibemba and have translated the whole of the gospel by St. John into that language. I have reason to believe that my translation is a really good one. I took great pains to have it accurate, and I was assisted by a man who knows both Kimambwe and Chibemba. I have also translated **a number of hymns and I am busy with others.**⁴⁹

⁴⁷ Also see J.B.Middlebrook. *William Carey of Paulerspury*. London. n.d.

⁴⁸ A.D.Purves. *Correspondence to R.W. Thompson. 17th December, 1900*. Box 11. London. LMS Archives. SOAS.

⁴⁹ A.D. Purves. "Correspondence to the Foreign Secretary of the LMS from Mbeleshi. 14th April, 1901." *Central Africa Correspondence*. London. LMS Archives. SOAS.

It is difficult to believe this statement in the light of what other people have said about Crawford. His companion testifies of Crawford:

Much of the first work on the Vemba Testament was Crawford's. Hymns he was continually writing- they totalled nearly 400 before his death [1926]⁵⁰

However, two months later, Purves again wrote to the Foreign Secretary that his translations were getting ready for printing, after being approved by the Tanganyika District Council of the LMS. His translation of St. John's gospel was to be printed at Kondoe [Kondowe], in the Livingstonia Mission, while his Chibemba vocabulary and useful sentences and **hymns** were to be printed at Kambole, in his mission field. His earlier translations in the Northern part of Zambia and the subsequent work he did in Mbeleshi must have enriched the later works of the LMS 'Awemba Mission' on hymnody. **William Govan Robertson (1897)**, appointed to LMS from the Livingstonia Mission in 1897 on valedictory service as Lay Missionary, pioneered as the first missionary at Mpolokoso in 1900 and later went to serve there as Locum tenens in 1914, before his ordination. Apart from writing his "Introductory handbook to the language of the Bemba people" in London, in 1904, he:

translated **five hymns**, and prepared alphabet and syllable sheets; so that there was no delay in beginning school and evangelistic work at Mpolokoso's on account of ignorance of the language⁵¹

⁵⁰G.E. Tilsley. *Dan Crawford of Central Africa*. London. Oliphants Ltd. 1929. p.468. Unfortunately we cannot lay hands on this work of 400 hymns. It is most likely that the work was done in the Luba land, at and around Luanza, where he spent most of his missionary period.

⁵¹LMS. *The Second Decennial Report of the Central Africa Mission. LMS 1890-1900*. London. LMS Archives. SOAS. p30.

We are not told which ones and which shapes they took. But with the printing press handy under the supervision of Dr. Mackay these could have been printed on the usual broad sheets for local use at Mpolokoso.

The Christian Missions in Many Lands; [The Plymouth Brethren or The Brethren] were aptly represented by Dan Crawford, of Luanza in the field of hymn translation and in literary work in general. All Central Africa missionaries are indebted to him as a missionary linguist and as a man of literary potential. He made frequent visits to Nyasaland, and at one time he lived with Dr. & Mrs Laws in their home for nearly a year while seeing his first translation of the N.T. in Luba through at the Livingstonia Press.⁵² On her return to Africa from furlough his wife found him still busy on the work. Crawford eventually lived to see his much treasured translation of the whole Bible in Luba finished, and only 3 months before his death he wrote to Mr.& Mrs. Turner of Mbeleshi, LMS Mission:

As the end of the year has seen the exciting end of my translation of the whole Bible let me pen these few words in the holy hush now supervening in my soul. Therefore I shall make straight for something that had stirred my soul, an instance of **God saving by His word**

As he travelled from place to place in Zambia he got acquainted with many languages in the region and eventually he learnt them to the admiration of his missionary friends near and far. Dr. Laws of Livingstonia who knew that the Bemba translations owed a lot from Crawford and loved him much, had this to write about him later:

Next to his character as a zealous missionary, Mr. Crawford stands out as a great linguist.⁵³

⁵² G.E. Tilsley: *Dan Crawford of Central Africa*. London. Oliphants Ltd. 1929. pp380, 455.

⁵³ *Ibid.*

When Crawford visited Livingstonia Dr. Laws had heard him⁵⁴ converse with many boys of different tribes who had gone to attend school at his Livingstonia Institution from all over the Central Africa region. He had seen him preach in several languages too. He soon got to know that Crawford could in fact converse in the following languages with reasonable speed: **Luba, Shila, Bemba, Swahili, Henga**, as well as other local languages of Congo; **Umbundu, Sanga, Lunda, and Lomotwa**. Tilsley confirms that Crawford was able to converse in not less than ten or twelve African languages.⁵⁵ It was such a potential translator who, as early as 1891, had written **four hymns** while living with Mushidi, the Luba King, and eight years later translated **sixty more hymns**:

The first manuscript to be put into print was a small reader, called at first "**Panene**" - little by little -, whose title was afterwards changed to "**Pache**" as being more idiomatic. This was taken by him to Livingstonia when he went to Nyasaland in 1890 to meet and marry his fiancée.⁵⁶ The next, in 1899, came a collection of **sixty hymns** and a translation of Harry's catechism⁵⁷

He was not just a linguist, but a lover of all music, like several other missionaries. Harry Johnson tells us how that, during Crawford's visit to the Bemba land, he, Crawford, heard a **funeral dirge** composed by a Bemba ballad-maker and later set to translate it into English:

When Livingstone's death became known in the native village called Ilala, the ballad-maker [**Ingomba / Inomba**] of the district chanted a specially composed funeral dirge to a group of almost naked, black-

⁵⁴ Dan Crawford of Luanza, popularly and cherishingly known there as "**Konga vantu**", gatherer of the people.

⁵⁵ G.E. Tilsley. *op cit.* pp. 455-6. We must not expect, however, that the conversations were as fluent or the language as grammatically correct; indeed that would be expecting too much of any missionary.

⁵⁶ G.E. Tilsley. *Dan Crawford of Central Africa*. London. Oliphants Ltd. 1929. p464.

⁵⁷ If this is not Harry Johnson of the LMS, then the catechism was perhaps from Dr. Laws of Livingstonia. After all Dan Crawford himself was brought up in the Free church of Scotland.

skinned men and women. The song was in the Awemba language, but translated it would be:

Tell me, oh tell me

Where are you going to emigrate to?

The charmers are lost, the country is ruined.

For Livingstone is dead.

An elephant is dead from a spear wound.

The lovely one has gone⁵⁸

Edwin William Smith later, at the beginning of the 20th century, represented the **Primitive Methodist Missionary Society** in literary and translation work. He started his translation work of the **Ila Hymn book in 1906, "ibuku dia Nyimbo"**.⁵⁹ He then worked on the **Ila Service book** which, unfortunately, was not published.⁶⁰ But he had already done his initial literary work in the mission field as early as 1905. Between 1905 and 1915, while at Nanzila Mission station, he published a book of Bible stories- "**Twambo twa Baibele**", and translated the gospel of **Mark** into Ila in 1905. This became the Ila's first portion of Holy scripture from which the British and Foreign bible Society printed the gospel in 1907, "**Itestamente ya kale**". The 1909 report on his work further says:

Schools have been established, converts won, and the Rev. E.W. Smith has reduced the language to writing, compiled a grammar and lexicon, translated portions of the N.T. and thus laid the foundation of a great work in coming years.⁶¹

⁵⁸ This was heard and translated by Dan [Johnson calls him Dr.] Crawford of Luanza, in Harry Johnson. *Night and morning in Dark Africa*. London. LMS. n.d. p16

⁵⁹ He also worked on the translation of the New Testament into the Ila language in 1915.

⁶⁰ W.M.M.S. 1939-44 *Synod minutes; Northern Rhodesia*. Box 609. Biographical- C.Africa. London. LMS Archives. SOAS

⁶¹ Joseph Ritson. *The Romance of Primitive Methodism*. London. Primitive Methodist Publishing House. 1909. Between 1920s and 1960s Edwin William Smith had in fact established himself as an author of not less than a dozen books for Zambia, most of them on indigenous life among the Ila people. Indeed he was a well known author of many more books the world over.

The Universities Mission to Central Africa (UMCA) who later established their mission in Zambia in 1910 also did initial translation work, through the efforts of Dr. John Edward Hine, the church's first diocesan Bishop. Records show that before his death in April 1934, the itinerant Bishop had done some translation of hymns, possibly with the help of the indigenous people. During the early months of 1912, before he resigned his Bishopric of Northern Rhodesia in 1914, he is reported to have spent most of his time at Mapanza where he was convalescing, and while there he translated the Prayer Book and **a number of hymns** into the Chi-Ila language. Of the rest of the translation work they write of him:

For the Epistles and Gospels he was generally able to use the translation already made by the Rev. EW Smith of the Primitive Methodist Mission, a great authority on the [Ila] language. But for the rest there was no ready source.⁶²

It is most likely therefore that in their initial years the UMCA had relied on the translated hymns already made by other missionaries such as the PMMS, and later by the LMS, working within their proximity before they ever made their own. Moreover the Bishop himself spent most of his time travelling up and down the country in search of suitable places of establishment, that he could hardly find enough time for more translation work.

Then came **The Wesleyan Methodist Missionary Society**. These too were, from very beginning, greatly involved in translating hymns. Initially they were concerned about creating a primer as a help both for the new missionary and the Ila learner of the alphabet. Hence one of their pioneer missionaries, S. Douglas Gray, successfully made a catechism called "Christian Truth" on the life of our Lord, his parables and miracles and he set it aside, together with other books, for use by evangelist teachers and preachers in the circuits. This, obviously, was a good beginning to the Methodist Evangelistic work. But, as would be expected of a serious Methodist, Gray later

⁶² A.G.Blood. *The history of the UMCA. 1907-1932*. Vol. II. London. UMCA. 1957. p34.

translated **41 hymns** which were type written and widely circulated among the evangelists. These were then compiled, in the Methodist way, and added to subsequent translations of services of church marriages, baptism, burial, communion and "Form of Morning prayer". The collections were then bound up into a second [**hymn and Service**] book. This was in addition to his translation of St. Mark's Gospel, in **Bwine Mukuni**.⁶³

The foregoing details of collections show the initial work each mission in historical succession pioneered to do in the area of hymn translation, in conjunction with the translation of other literature for use in their fields. As said earlier, initially each missionary circumstantially became a translator of his or her favourite hymns for work in the mission districts, and subsequently that contributed to bigger collections for use in the whole mission field. The collections were then arranged according to **themes**, and their **theological content, melodies**, etc were based on the same hymnals of their home churches, as has been evidenced in **Appendices A, B and C**.

(ii). The first hymnals with popular tunes.

Around the period from 1915 to the 1930s, the first Zambian hymnals, with popularly known tunes, were beginning to appear. During this period each mission mounted up the compilation of earlier translations into hymnals, to which they added more translations of English or French hymns or choruses. Furthermore, during this period Zambian hymnodies got a great deal of inspiration and motivation from earlier missions in Malawi and South Africa, who had already accomplished more in hymn

⁶³ S.Douglas Gray. *Frontiers of the Kingdom in Rhodesia; The story of Wesleyan Missions in Rhodesia. The editor's note*. London. The Cargate Press. 1923. p96.

writing and translation.⁶⁴ Perhaps one obvious reason is historical, as has been seen in the first chapter. But also, more often than not, the places of rapid influence in both cases were at institutions of learning set up by the missions. Logically, areas which had been set up first in the South and East had the earlier exposure to the experiences of the missionary enterprise. Hence the LMS in Zambia (Northern Rhodesia) sent their boys and girls to institutions in Malawi and South Africa to obtain their advanced training. The LMS in Central Africa, for instance, sent Evangelist Timothy Kandeke to Tiger Kloof [LMS] in South Africa to train for the ministry for four years, 1912-1917, with a view to ordaining him as the first trained African minister in the field.⁶⁵ Also, in 1905, fifteen boys and young men and a woman were sent to Livingstonia, Malawi, for such exposure. Robert Laws and James A. Chisholm wrote to the Central Africa Mission to this effect:

Since our return [1905] fifteen boys and young men, and one young woman, the wife of one of these teachers, have arrived here for training. They are in Std. II for the rest of this session and we may find it possible for some of them to be advanced to standard III with the beginning of our new session and school year in December [1905]. One boy has been sent at the expense of his father, Kalulu, who has long been one of your agents.⁶⁶

⁶⁴ By 1899 the LMS there had been reported of "printing 1,000 copies of **Ndebele hymn books... without delay**". Edwin William Smith writes further, from Zambia, showing the value the missions attached to printing presses, for literature work:

that when Rev. Robert and Mrs Moffat reached Kuruman with Mr. and Mrs. Edwards in June 1831, "they not only brought the edition of St. Luke but also a **small hymn book** and a printing press."

⁶⁵ Timothy Kandeke unfortunately died in 1919 at Mbeleshi before completing his five year probationary period. H.C.Nutter's *letter to Foreign Secretary of June 3, 1917* and H.E.Wareham's *letter of 24.4.1919. Central Africa Correspondence*. London. LMS Archives. SOAS.

⁶⁶ Robert Laws and James A. Chisholm. *Correspondence to C.A.Tanganyika Mission*. London. LMS Archives. SOAS. The Report of the Examination held at the Overtoun Institution, on April 30th 1906, by Dr. Laws also shows the list of the 15 with their places of origin and marks obtained, to confirm the assertion. *Ibid*.

Certainly in the course of their educational exposure in Malawi and South Africa the Zambian boys and girls were much influenced by the music they learnt while there, most of it from the hands of very able Malawian and South African musicians. In his edited "Tuduetso: Setswana hymns for the Sunday Schools, Day Schools and young people", A. Sandilands includes such hymns from the Tswana and South African composers, among them; Chief Kgosi Bathoen II, K. Petso (with R. Price), M. Segaise, S.S.Mafoyané, and B.C.Thema(with A. Sandilands).⁶⁷ Indeed there were other South African hymn writers who had composed hymns of similar influence. Among them are Samuel Edward Krune Mqhayi, Rev. Elijar Makiwane, Rev. Tiyo Soga,⁶⁸ Rev. P.J. Mzimba, Tengo Jabavu, Joseph Fondini, Rev. John Henderson Soga, son of T.Soga, Dr. B.W. Vilakazi. One would also add William Koyi, that evangelist missionary who in 1876, was among the four South African Evangelists that were sent from **Lovedale** [UFS-1825] to join the Livingstonia Mission in Nyasaland, and his two brothers, both of them great hymn writers of Lovedale. The later may have sparked off the innate musical zeal in those 'Nyasaland Sweet Singers' from whose hands came the powerful hymns that make up most of the "*Sumu zaUkristu* still in use in all UCZ, CCAP and RCZ congregations in Zambia and Malawi.⁶⁹ This should confirm the impact that

⁶⁷ A. Sandilands. (ed.). *Tuduetso. Setswana Hymns for the sunday schools, Day schools and Young people*. Lobatsi. Bechuanaland Book-centre. 1958.

⁶⁸ Tiyo Soga was born at Gwali, Cape Town, in 1829. It is said of him that he went to Scotland with Rev. William Govan, first Principal of Lovedale, in 1846, and entered Glasgow University to train for the ministry. In 1856 he was ordained as first fully qualified African to attain that status. He married a Scotswoman, Janet Burnside and returned to South Africa in 1857. Shepherd writes of Tiyo Soga in 1955: "He was an able hymn-writer, and today some of his hymns are sung whenever Xhosa -speaking people gather for worships. His outstanding facilities are: Khangelani nizibone izibele ezingaka; Sinesipho esikhulu esisiphiweyo thina; Lizalis' idinga lakho." see R.H.W.Shepherd. *Bantu Literature and life*. Lovedale. The Lovedale Press. 1955. p.38.

⁶⁹ William Koyi is reported to have been Mawelera Tembo's teacher. see D.D. Phiri. *Malawians to remember: Charles Chidongo Chinula*. pp. 22-26

South African hymnody had on that of Malaŵi and, also through Malaŵi, that of Zambia.⁷⁰

The CMML got their hymnals done in collaboration with the LMS. Dan Crawford, their pioneer missionary in Central Africa, working from Luanza, had excellent relations with the LMS missionaries and was readily emulated by his CMML counterparts in Northern Rhodesia (Zambia). One such outstanding spokesman was William Lamond of Mambilima, a CMML Mission station on the Luapula river bank of Zambia. Lamond established a widespread reputation as a linguist in the Lunda/Bemba land. He was heavily relied upon by the youthful LMS missionaries in Central Africa mission field. When, for instance, the LMS formed a Bemba linguistic sub-committee in 1918, Kaleba which was William Lamond's Mission station, was co-opted on the sub-committee. The committee was formed for the **selection of 100 translated hymns** for the LMS hymnal and Lamond himself was made its Chairman. Furthermore, every large translation work which was done in the LMS field was subsequently submitted to Lamond, known then the country over as the Bemba language specialist, for proof reading. In fact in 1918 the LMS resolved at their Central Africa District Council Meeting of 6th January that year, that "Mr. Lamond be instructed to read the proofs..." of all their literary work.⁷¹ For a long time the CMML shared the 1932 Union hymnal with the LMS. But in 1951 when the LMS produced the "*Inyimbo sha Kulumbanya Lesa*"⁷² the CMML kept to the old edition and eventually

⁷⁰ A. Sandilands. *op. cit.* The hymnal also contains other tunes which were contributed by the LMS missionaries; among them, Robert Moffat, Roger Price, J. S. Moffat, John Mackenzie, James Good, W.H.R. Bevan as well as many more of his own. He also includes David Livingstone's "Yesu ke tsala ya botlhe ba ba tshelang mo fatshing" No. 70, whose melody derives from *Church Hymnary* (Revised).

⁷¹ The London Missionary Society. *Central Africa District Committee minutes*. 6th January, 1918; W. Freshwater. *Correspondence*. 4th January, 1918. London. LMS Archives. SOAS.

⁷² LMS. Central Africa District Committee. *Inyimbo sha kulumbanya Lesa*. (revised edition). Blantyre. Hetherwick Press. 1951.

reproduced their own version, "*Inyimbo sha Kulumbanya Lesa*", which they use to this day. Moreover, their system of autonomy in their administration and evangelistic work has made each missionary his own translator and therefore finally every missionary a translator. It is also evident that many of their missionaries, particularly of the latter period, did not promote much **hymn** translation work, let alone the composition of indigenous songs. For the CMML and the SDA in Zambia, the revival- evangelical hymns translated from the SSS and the Redemption songs etc have, for long, formed the core of their hymnody. As will be seen later, this has affected the speed with which they have carried out the acculturation, if any at all, of Zambian hymnody in their churches. Their apathetic attitude to indigenous songs in this area of Christian work continues to this day. However, their church choirs, which they groom nicely, continue to sing translations of Sankey and other revival songs to enviable harmonies. Another among the LMS missionaries in Central Africa, of proven translation ability is **William Freshwater (1902-26)**.⁷³ Not only was he a persistent translator of the Bible and its portions but he compiled hymn translations of substantial English hymns. Freshwater went to Central Africa in 1902 as an evangelist and translator. From the very beginning of his missionary service he realised that success in evangelistic work and translation work, whether of the Bible or of the hymns, lay in one's good knowledge of an indigenous language. He therefore prayed, yearningly, that he would one day learn to speak the indigenous language of people around Mbeleshi in order to be able to preach and speak to them in their mother tongue. A day after his arrival at Mbeleshi he wrote in the same vein to his father on September 10th, 1902:

"Oh, how I long to be able to speak to these people in their own tongue! Yet He who made man's mouth can and will also give it speech. I like the learning of the language and have taken every opportunity coming along to pick up what I could. Our friend Nutter here does not preach in the language of the Awemba as yet, and so he is only able to

⁷³ W. Freshwater was born of Mr. James and Mrs. Sarah (Bruce) Freshwater of Market Harborough, on 1st November, 1872. He died on 25th April, 1936, in Cape Town, where he had gone for an operation after an X-ray examination at Ndola. Although he had retired in 1926 he continued to render services to the church in Zambia until his death in 1936.

help us a very little indeed, and as we have no grammar one has to depend upon one's own efforts believing that God helps those who do their best themselves.⁷⁴

During his services in Central Africa at three stations; Mbeleshi (1902-1907), Mpolokoso (1908-1924) and Kafulwe (1924-26/36) districts of the LMS, he quickly acquired good knowledge of the Bemba language, thus dismissing the common myth that the Bemba language is difficult to learn. He learnt it so conscientiously that, having noticed the great and urgent need for translation work, he devoted most of his time to hymn translation, superseding even his forerunners. Indigenous people consequently identified him as a missionary who loved his evangelistic work and the people of the land. Accordingly in 1916 William Freshwater placed before the LMS Directors the task of printing **150 hymn books** in Chibemba from his translation work.⁷⁵ In the same year he completed the translation work of the New Testament into Chibemba. This work had already been proof-read by Mr. William Lamond, the CMML missionary. The inscription by the British and Foreign Bible Society office, in his "Bemba New Testament", "CHIPINGO CHIPYA CHYA MFUMU YESU NO MUPUSUSHI YESU KLISTU", stands as follows in appreciation of his literary work:

⁷⁴ Peter B. Freshwater. "Freshwater's letter. 10th September, 1902." *William Freshwater papers*. Edinburgh.

⁷⁵ Peter Freshwater. *William Freshwater papers*. Edinburgh. Apart from reducing the Bemba language to writing W. Freshwater also translated the following books into the same language:

(a) *Matendeko* (re-written by him in 1924 and printed for the Tanganyika DC of LMS and the Garanganze Mission (CMML))

(b) *Ezra* (printed in 1930) (c) *Inshila shibili* (printed in 1930) (d) *Nehemiah* (printed in 1930)

(e) *Ukuhwela kwa Ba Yuda ukufuma ku bunkole* (f) *Umwaka kubelenga ifintu fya mu cipingo ca kale* (Icibemba) 3rd and enlarged edition- printed for the Central Africa District Committee of the LMS and Christian Missions in Many Lands.

To the Rev. W. Freshwater,⁷⁶
 from the Committee of the British and
 Foreign Bible Society with thanks for
 his share in the translation of this
 Book

[signed] J.H. Ritson }
 A. Taylor } Secretaries

R. Kilgour - Editor

The Bible House
 London. 28.6.16

Apparently his wife Mrs Nancy Swingler Freshwater also loved music and must have worked hand in hand with the husband, before his death. Both took delight in teaching it to the students, all of them being prepared as potential evangelists, appraising it as a tool in their future evangelistic work. One of their students, Mr. Ellison Mukuka Chalungumana, later wrote to her about one song, he recollected, she had taught to the class:

I must remind you by writing a verse of the song which you taught us and which we sang as we received gifts from you. I did sing this here [1 Hans Crescent. London] on 24th December last [1950]:

Lisukulu nabafunga	<i>The school is closed</i>
Kusambilila nakupwa	<i>learning is over</i>
Twapoka ba 'present'	<i>We 've got presents</i>
Pantu twingila bwino	<i>for we 've done well</i>
Tusekele twangale	<i>Let 's rejoice & play</i>
Pantu chaka nachisa	<i>for Xmas has come</i>
Koloke---. ⁷⁷	<i>Koloke----</i>

⁷⁶ Actually, although people gave him the title of "Rev." they conferred it on him because he performed his evangelistic work just like, if not even more than, any other ordained missionary. Indeed he went to Central Africa as an Evangelist, himself a qualified and experienced Cabinet maker.

⁷⁷ Eli M. Chalungumana. "Letter to Mrs. Freshwater, from 1 Hans Crescent, London. 20 February, 1951". Mr. Peter B. Freshwater. *William Freshwater papers*. Edinburgh. 1994.

The locally published hymn books by the LMS soon circulated widely in Central Africa. Later, in his contribution to the 1920-30 Decennial Report of the LMS Central Africa Mission, William Freshwater confirmed the widespread usage of the books that the mission had produced:

In producing these books we serve a much larger field than that which we occupy. Wherever there are groups of Rhodesian natives congregating there have our books been in demand and thither sent to; The Methodist Episcopal Mission in the Congo; The Brethren Mission both in the Congo and in Northern Rhodesia; The Wesleyan Mission at Broken Hill; The Baptist Mission at Ndola and Kafulafuta; Native committees in Southern Rhodesia, from our Central Africa depots as well as straight from home.⁷⁸

(iii) The printing of first Hymnals

As time went on the missions in Zambia became even more conscious of the great need for abundant literature, including hymnals, for their Christians. At the 3rd General Missionary Conference called by the United Free Church of Scotland in Malaŵi (Nyasaland), held in 1910, to which all Central African Missionary Societies were invited, they had made one important resolution, among many others. In it they urged existing mission committees in the mission fields to set apart missionaries for literary work and to appoint sub-committees, one of which was for "**A hymn Book**".⁷⁹ The idea was given a favourable response and missions set up committees to spearhead the literary work in their churches. It is said that later, for this purpose, the UCCAR (LMS and Church of Scotland) had emulated the idea and continued with the formation of literature committees such as the one mentioned earlier, on which William Freshwater and William Lamond of the CMML were members. Missions therefore had to provide the impetus by maintaining adequate supplies of necessary Christian literature for

⁷⁸ Peter Freshwater. "Central Africa Mission; Decennial Report 1920-30 by William Freshwater, Kafulwe. July 1930." *William Freshwater papers*. Edinburgh.

⁷⁹ John H. Ritson. *Christian Literature in the mission field; continuation committee of the World Missionary Conference*. London. 1915. pp122-126.

the thirsty fields. This had to be done as fast, as cheaply and as near to the mission fields as possible. Consequently appeals for printing facilities, old and new, were made from the mission fields. Often than not these appeals were met with positive responses. In the Southern part of Africa printing works had already started. There was one in operation at Chiume in South Africa.⁸⁰ Its presence there had become a welcome asset to the Christian missions of Central Africa too, for it was there, in addition to Hetherwick Press (UFCS) in Malawi,⁸¹ Lovedale Press (UFCS)⁸² in South Africa and others, that the LMS, the Methodist missions and others had their printing work done.⁸³ More mission presses were also reported at Morija, Amanzimtote, Morgenster and Zanzibar. These belonged to the Paris Evangelical Missionary Society, the American Board Mission, the Dutch Reformed Church, and the Universities Mission to Central Africa respectively, both of them with mission connections in Central Africa. In the long run these too would benefit the printing work in Zambia. But the Zambian missions had their own small presses which they valued for the production of much

⁸⁰ It had been set up as early as 19th December, 1823.

⁸¹ The LMS Central Africa District Committee, for instance, had their 1951 revised edition of the **Inyimbo Sha Kulumbanya Lesa**, and the UCCAR, Copperbelt Presbytery, their 1959 revised edition of the **Inyimbo Sha Bwina Kristu** (Bemba Hymn Book) and the first edition of **Chilala-Biza UCZ** hymn book of 1956 printed by Hetherwick Press.

⁸² The Methodist Church had their 1938 third edition of Mukuni Hymn book, **Nyimbo sha BeneKristu** and their 1939 edition of the **Inyimbo zhabaKristu** for the Plateau Tonga printed by the Lovedale Press.

⁸³ The press had been taken there by John Ross, a new missionary of Glasgow Society, where it first produced 50 copies of a small booklet. John Love of Scotland, after whose name Lovedale Institute is called, had sent over the machine. The booklet, the first of the elementary readers which was proudly thrown off by John Bennie the "printer", got the title in Xhosa:

INCWADI YOKUQALA
 EKUTETENI
 GOKWAMAXOSA
 ETYUME
 ILIZWE LAMAXOSA
 YABADEKWA LUBADEKO
 LUWATUNYUWA
 EGLASCO
 1824

needed literature for their church members. From the LMS office in London AM Chirgwin writes that when he was on his secretarial Deputation in 1930, he was impressed by what he had seen in South Africa and Central Africa of "the valuable ancillary service rendered to missions" through the printing press. He reported of it:

I am clear in my own mind that the presence of a small printing press in a mission has the effect of encouraging experiment in writing, in particular on the part of African ministers and others. And we have come to a point when such encouragement should be given if Christian literature is to become indigenous and if it is to occupy the field before other kinds of literature flow in. At present we have the field to ourselves, but that cannot continue for long.⁸⁴

Later in his report Chirgwin also writes of his own impressions at Kawimbe LMS Mission station in Zambia, of a miniature printing press, which he commends for being small, simple and inexpensive. In another LMS Deputation report of 1940 Crocker Brown and Keigwin commended the work that their missionary, R.J.B. Moore was doing at his Mindolo mission station on the Copperbelt of Zambia. He was commended for his personal initiative to organise a printing press there. From it was able subsequently to print the most needed **Union Hymn Book**⁸⁵ for the Union church on the copperbelt in Bemba, Tumbuka and Lwena languages. This was in addition to printing simple tracts, public health posters, education posters, a school magazine "Lubuto," and a church paper "Nkombe".⁸⁶ All this is proof that each mission was heavily involved in the production of literature and had made efforts to acquire at least a printing press, small or big, old or new for the purpose. The printing presses, from the 1940s, no doubt, became great assets to them for they facilitated speedily the printing

⁸⁴ A M Chirgwin. *Deputation Report on South Africa. LMS, September, 1930-February, 1931*. London. LMS Archives. SOAS. Also see the *list of LMS literature for period 1922-1934*. London. LMS archives. SOAS.

⁸⁵ This was another union Hymn Book used in the Union Church of the Copperbelt; otherwise known as the *Mindolo Hymn Book*.

⁸⁶ C. Brown and Keigwin. *1940 Deputation Report*. Box 10. London. LMS Archives. SOAS. Also see FJ Dobson, in *Chronicle of the LMS. September, 1949*. London. LMS Archives. SOAS. p132

of translated **hymns** and other religious literature as well as general books, for sale and for free distribution.

(iv). The larger hymnals or reprints.

The generations of missionaries who came later found the language problems greatly minimised and translation work made a lot easier in Central Africa. During the 1930s - 1950s period, larger hymnals were being produced and reprints and revisions of the old hymnals prior to the 1930s were being made, some of them under new titles and sometimes jointly with other friendly missions. In 1931 The **Universities' Mission to Central Africa** produced their hymnal for use mostly in their Bisa/Lala and Nsenga speaking areas. They had a **Lala hymn Book** which was produced in 1931 by the SPCK for G.B. Hewitt and A.M. Jones, the UMCA missionaries working in Zambia. This was later used extensively in the making of subsequent hymnals in the UMCA field, particularly at Chipili where 68 of its hymns were used in a Bemba hymn book called **Inyimbo sha Eklesya sha ku Cipili**, in 1932.⁸⁷ The 178 hymns which subsequently made up a new version of this Bemba hymn book were a collection of translated **hymns from English hymnals**. All these hymns were inherited mainly from the Roman Catholic Church, the London Missionary Society, the Church of Scotland, the Mindolo Union Church (through the United Church of Central Africa in Rhodesia), while others came from local sources. It is not clear exactly how all the hymns from the English sources were translated or who translated them. There are signs, however, in the notes of the hymnal itself by A.R. Godfrey who edited it, that substantial collections were the workmanship of Rev. G.B. Hewitt and Rev. A.M. Jones of Fiwila mission, UMCA. It is possible that many of them were adopted into the hymnal from the translations of the sources mentioned above from other missionaries. The LMS, on the other hand, were first to produce a larger hymnal for their areas in 1932. William

⁸⁷ A.R. Godfrey (ed.). *Inyimbo sha Eklesya sha ku Cipili*. (Cipili- UMCA). Kitwe. Mindolo Press. 1945 (1st Edition 1932). This was reprinted in 1945 at the Mindolo Press, and in 1963 the Society for Promoting Christian Knowledge (SPCK) produced their first Bemba version, probably as a new edition, for the Diocese of Northern Rhodesia.

Freshwater was, again, to be commended for this work. He stands out as a great promoter of and contributor to the larger hymnal of the LMS in Central Africa. The 1932 **INYIMBO ZA KULUMBANYA, UNION BEMBA HYMN BOOK** which was printed for the Central Africa Committee of the LMS and Christian Missions in Many Lands, was his last masterpiece of the LMS hymnody. It combined the Service Book and the Hymn Book, and from it were drawn hymn translations for other denominational hymnals in Zambia, as has been observed earlier. The Union Bemba hymnal was itself a composite hymnal. It contained hymns translated by missionaries at Mbeleshi and hymns that Freshwater himself translated with the help of the mission workers at Mbeleshi and the indigenous people of Mpolokoso and Kafulwe. These were the Bemba areas where he had served, mostly between 1902 and 1926. It should be noted that although the LMS field covered other non-Bemba speaking areas the Bemba language was deemed to become a dominant language in the field. One resolution made in 1914 by the Deputation to Central Africa was significant on this subject of a general language for the Central African mission:

That the directors emphasize the desirability expressed in the following statement by the [Central Africa] DC, of having, as soon as possible, one language only in the Mission:- 'At present the work of the mission is carried on in two Bantu dialects- namely Mambwe and Bemba. The former is the language of the Tanganyika section of the mission, and is spoken by comparatively few people. The later is the language of the Bemba section of the mission and is spoken over a much larger area and is understood over an even greater area. It is probable that in the near future Bemba may be used to a much greater extent still and eventually supersede Mambwe. It is the language used by the Government. The committee contemplates the probability of Bemba being the one language of the Mission in the not distant future. There is, however, a considerable number of elder people speaking Mambwe who are never likely to learn Bemba, and it is necessary to continue to make some provision for their needs'.⁸⁸

⁸⁸LMS. *Central Africa- Report of the Deputation Committee minutes. Monday January 19th, 1914.* Africa Box 4. Book 13. London. LMS Archives. SOAS.

With this resolution on record the Union Hymnal must have become a very widely acceptable book in the field. It is true that most of the workers at Mbeleshi mission station, where Freshwater did most of his final translation work, were not Bemba people. They were those who pioneered with Adam Purves from the Mambwe-Lungu country in the Tanganyika Mission and worked with him in a Bemba country. But they had a fair knowledge of the Bemba language, for it was the only language they were constantly constrained to use in their daily services, including translation work, at and around Mbeleshi. Furthermore, they had an advantage in that they were already aware of similar or the same hymns that missionaries in Tanganyika had translated into other languages. The Union hymnal was therefore quickly enriched by the traditions from other areas of the LMS field. Hence it established itself firmly over a wide area. And when Mbeleshi became the centre of LMS activities in Central Africa boys and girls from all the areas of the mission went there to obtain their education. They too used the hymnal regularly in school and church, and, we should believe, took its translations when they went back to their homes. Hence the Union Hymnal became the standard pattern for all subsequent Bemba hymnals for the United Church of Zambia. Later, by the time the union of churches had started, beginning with the union of the LMS and the Church of Scotland in 1945, literature was already flowing more freely from one denomination to another. **Hymns** were being used interdenominationally. In fact, as early as 1932 the LMS were sharing the same Union hymnal with the CMML. The same hymnal had incorporated 18 hymns from the Lubwa Mission Hymn Book.⁸⁹ As a result we have a good number of hymns in the current UCZ hymnal, an offspring of the Union Hymnal, which were thus adopted from the Lubwa (Church of Scotland) hymn book.⁹⁰ William Freshwater (1872-1936), who had done so much initial translation of

⁸⁹LMS. *UBHB*. (opposite) p.1. Hymn book section.

⁹⁰The Union Hymn Book has it that its sources were *CH, ChH, CCH, SSS, SSH, A&M, HLL, HK* and "*hymns inserted by kind permission of the Rev. R D Macminn of the Lubwa Mission.*" The latter number up to 18. Also see the page facing page 1 of the Hymn Book section.

hymns and the New Testament during his services in Zambia (1902-1926) did not live to see his revisions of the Union Hymnal through print, or his other translation work of the old Testament into Cibemba completed.⁹¹ But this is the extent to which Freshwater had developed his translation zeal. Furthermore the LMS continued the work on hymnody for the 'Awemba' and 'Tanganyika' mission fields. During this period of larger hymnals the LMS had also worked on the following hymn books which they used in their different mission fields:

(a). *Ulwimbo lwa kulumbanya Leza*, was a Mambwe -Lungu hymnal,⁹² revised about 1950. It was printed originally for the LMS Mambwe - Lungu zone, before the creation of the Church of Central Africa in Rhodesia (CCAR)⁹³ in 1945. Three observations are made on this one: (i) There are 254 hymns, (ii) Out of the 254 hymns 122 are indigenous tunes mostly from *Sumu za Ukristu* (CCAP). These were adopted possibly after the creation of the CCAR in 1945. Others are **Choir songs**, some of which were composed by Rev. Ronald Ndawa and others later in the 1950s and 1960s, as can be seen from the preface by Rev. Ewen R. Siwale. (iii) Other hymns are translations of

⁹¹ He died in 1936 before it was printed out in 1956. He and Mr. George W. Sims of Mansa had later withdrawn from the translation committee. But following Mr. McMinn's poor health, (see GM Sims letter to Mrs. Freshwater; "Mr McMinn's health gradually went (senile decay) till he became quite childish and irresponsible I believe"- of 9/9.56 from Mansa) long after William Freshwater had died in 1936, Mr. Barham was asked to correct the proofs of the Bible. This he ended up redoing the work to produce a new version based upon what had been done by others with his own 'considerable informed knowledge of Chibemba'. Hence Mr. Freshwater's work together with that of others found its place in the new Bemba Old Testament version, the first of its kind. When the Bible was printed out Mr. Sims then joyfully wrote to Mrs Freshwater:

"This is a memorable month for the long -looked for Bemba Bible has appeared, and knowing your interest in it I felt sure you would appreciate a few lines from me concerning it." see Sim's letter of 9/9/56. Peter Freshwater. *William Freshwater papers*. Edinburgh.

⁹² This is likely to be an improvement on the earlier booklets by D.P. Jones and others, probably from as early as 1888. see D.P.Jones. *Correspondence to the Foreign Secretary of the LMS*. Box 8 London. LMS Archives. SOAS. 16th September, 1891.

⁹³ The CCAR was the Union of Church of Scotland, a wing from the Livingstonia Mission that first established at Mwenzo in 1894 (1900), and the LMS, mainly.

favourite English hymns which, as said earlier, individual LMS missionaries had introduced from English sources⁹⁴

(b). *Indwimbo zya Wuklisitu mu Cinamwanga* (1932)⁹⁵.

(i) There are 277 hymns in this book. (ii) These too are translations, with some indigenous tunes, from the following sources: *Bethel Mission hymns* (1 hymn); African melody (32); *Church Hymnary* (21); *Revised Church Hymnary* (152); *Free Church Hymnary* (3); *SSS* (45); *OSSS* (1); *Songs of Victory* (3); *Child Songs* by Bonner (8); *Zumu za Ukristu* (1961 edition - 9); Lala-Biza hymnal (1); *Love at Home* (1).

Around this time the Methodist Missions had worked on the following hymnals for use in their fields, mostly among the Tonga, Ila, Lenje and other related tribes in the Southern part of Zambia.

(a). **The Methodist Book-room Hymnal.**

By 1938 their Methodist Church Press at Kafue had produced *Nyiimbo sha BeneKristu*. In this year in June, S.D. Gray edited a third edition⁹⁶ calling it a tentative edition pending the production of a larger Methodist Hymn Book. The larger one would be in Tonga, Mukuni and Ila and would serve the needs of the whole Northern Rhodesia District of the Methodist Church. The *Nyiimbo sha BeneKristu* had 60 tunes, most of them translations from The Methodist hymn Book and a few from Sacred

⁹⁴ see the Preface to UCZ. *Ulwimbo lwa Kulumbanya Leza*. Lusaka. n.d. where these sources appear.

⁹⁵ United Church of Zambia. *Indwimbo zya Wuklisitu mu Cinamwanga*. Lusaka. United Church Publications. 1980. [1st edition 932]. This was originally Church of Scotland zone before the formation of CCAR in 1945.

⁹⁶ The Methodist Church. *Nyiimbo sha Bene Kristu; Mukuni Hymns*. (3rd edition). Kafue/ Lovedale. Lovedale Press. 1938. preface.

Songs and Solos. Among the local people who helped in the translation work were Samson Matibini, George Shipekwa and John Ntitima.⁹⁷ This third edition, which also included a section of the Service Book, contained the Mukuni hymns and the Ila New Tunes, which had earlier been edited by S.D Gray, for a limited use in the Northern Rhodesia District of the Methodist Church. The 5th edition of this hymnal was later produced by the United Church of Zambia in 1980. Other translation work of hymns by the Methodist Mission was vigorously undertaken by M.M. Temple.⁹⁸ He edited the *Ngwewa Hymnal*.⁹⁹ This was a relatively small hymnal and contained hymns on trial. It included translations of English hymns and a collection of 20 "lyrics", as Temple called them, which were written by J. Ngwewa and other indigenous Christians. Ngwewa had himself called his collection, *Inyimbo syamiinzi*, "songs from the villages". Temple gratefully called the Book, *Ngwewa hymnal*, in recognition of Ngwewa's translation work and his own contributions of the 20 indigenous tunes to the book. The hymnal had other hymns which were translated by Ngwewa himself [before 1947] from Bemba and Cina Mukuni hymn Books, as well as translations of English hymns; 76 tunes in all. To this hymnal, the Rev. C.R.Hopgood added his translations of the "Order of Morning Prayer and Communion Service." The Service Book was intended for village churches where the Ila language was the main tongue spoken and used in services. But it was also to be a supplement to the 1947 Ila hymnal which the people were waiting for, yet to be produced by the Methodist Ila Hymn Book committee. Besides editing the *Ngwewa hymnal*, Temple also translated English

⁹⁷ *Ibid.* Preface.

⁹⁸ Rev. M.M. Temple was sent to Zambia by the MCOB and worked in Zambia from 1943 to 1974. He then served with the USCL for five years before his appointment as Land Settlement Officer in the Zambian Government from 1964 to 1974 when he retired. He visited Zambia briefly in 1977, 1989, 1992, 1993 and 1995. His concern, he says, has been to encourage self reliance for the Zambian church. Interview on 7th March 1995. London.

⁹⁹ M Temple. *Ngwewa Hymnal*. Nambala. Methodist Church Overseas Division. 1950.

Methodist **Hymns into Ila**, the work which he did together with indigenous Christians.¹⁰⁰

(b) In 1939 the Methodist Church produced, *Inyimbo zhaba Kristu*, a hymnal for the Tonga Plateau Christians, which was printed by the Lovedale Press.¹⁰¹ It had 64 hymns, and these were intended to cover the present Choma, Pemba, Monze, Magoye and Mazabuka areas of the Methodist Church. (c) Later in 1956 the Methodist Bookroom at Kafue, Northern Rhodesia, published, *Inyimbo zyaba Kristu*. This was a larger hymnal similar to the earlier one, but in a slightly different Tonga dialect, mainly for the Gwembe Valley Christians.¹⁰² The hymnal had 89 hymns and was intended to serve the Tonga as well as the Ila and Lenje people.¹⁰³

We know from history stated earlier¹⁰⁴ that since 1928 when Zambia had 14 missions working in the country there have been more denominational groups entering the country. But that the 14 represent the major missions in the country's hymnody is unquestionable. Afterall, other denominations that followed continued to sing the same hymns, translated or untranslated in their churches, as will soon be observed. Therefore the translation work picked from the early pioneer missions to Zambia are major representations of hymnody that evangelical missionaries of the first era established in Central Africa. Their translated work represents the extent and strength to which hymnody in Zambia had developed during those pioneering days of the missions, and the days that followed the period of church independence in Zambia.

¹⁰⁰ M. M. Temple (ed) *Ngwewa Hymnal*. Nambala. Methodist Church Overseas Division. 1950.

¹⁰¹ The Methodist Church. *Inyimbo zhaba Kristu*. Lovedale. Lovedale Press. 1939. This was therefore after the Primitive and Wesleyan Methodists had united in 1931.

¹⁰² This was the 1956 version, printed at Kafue Methodist Book Room.

¹⁰³ The Lenje, Ila and Tonga are sometimes referred to as "Bantu Botatwe", "Three people", because, apparently the dialects and traditions and customs of the three tribes are very akin. see *Inyimbo zhaba Kristu*. Lovedale. The Lovedale Printing Press. 1939; and *Inyimbo zyaba Kristu*. Kafue. Methodist Book Room. 1956.

¹⁰⁴ see E.W.Smith. *The Way of the White Fields*. idem. p114; and Chapter 1 of this work.

(v) Attempts at acculturation of hymnody

By this time hymnals of major denominations in Zambia had taken shape. What followed in the succeeding years were mostly revisions of the earlier versions of the hymn books. But also during this same period some missions consciously or unconsciously embarked on the acculturation of their hymnodies. The Methodist Church, it appears, took the lead.¹⁰⁵ For instance, in their *Inyimbo sha BeneKristu* Mukuni hymnal of 1938 there are no less than six African tunes out of 60 hymns, increasing to 13 tunes out of 200 hymns in its 1980 (5th) edition. The *Inyimbo zhabaKristu* Tonga Hymn Book of 1939 for their Plateau Christians and their corresponding 1956 edition for the Gwembe valley had no less than 11 African tunes, out of 67 hymns. Furthermore, their *Inyiimbo zyabaKristo* (1981 edition) hymn book for the Tonga, Ila, Lenje areas still contains no less than 29 African tunes, out of the 199 Hymns. It was not until their 1954 edition of the *Inyimbo sha kulumbanya Lesa* that the LMS graciously included in their hymnal some 8 indigenous tunes, mostly from the hands of Mabel Shaw's Mbeleshi Girls Boarding School.¹⁰⁶ The Church of Scotland¹⁰⁷ went further than translating the hymns from English to local languages. Through the efforts of their missionaries like Donald Fraser,¹⁰⁸ a co-founder of the Student Volunteer Missionary Union and, most certainly, through the influence of the South African Evangelists such as William Koyi, a hymn writer of Lovedale, whose impressions were still living memories in Nyasaland, they promoted the writing of

¹⁰⁵ Except that the LMS had some of the African tunes being sung as early as 1932, although they had not yet been 'canonised'. For instance their UCZ No. 170, 'We mulendo uleya kwi'? by Elizabeth Chungu, was already in use at church services; at the opening of the Kathleen Deuchar Memorial Chapel at Mbeleshi on 15th May, 1932, and later at the opening, in 1937, of the memorial chapel to the late Mrs. N Porrit, at Senga Hill. see *The Chronicle of the London Missionary Society*. London. LMS Archives. SOAS. 1937. p66.

¹⁰⁶ These are Nos. 53, 60, 61, 110, 170, 186, 189, 225 in the current United Church of Zambia *Inyimbo sha Bwina Kristu* Hymn Book. n.d. [1964].

¹⁰⁷ Both the Livingstonia and Blantyre missions. Their societies; the Free Church and the Presbyterian Church had united in 1900.

¹⁰⁸ H.M Taylor. *Tunes from Nyasaland*. Morija. Morija Printing Works. foreword. 1957. p3

hymns more by the indigenous Christians themselves. The CCAP hymnal; *Sumu za Ukristu*, widely used throughout the Presbyterian churches in Malaŵi and much so in Zambia, contains translations by some missionaries and, as will be seen later, local compositions by the indigenous people themselves. They also promoted the translations into English of the tunes composed by indigenous Malaŵians, or the "Nyasaland sweet singers", as Fraser himself used to call them. Examples of these are the translations of indigenous tunes into English carried out by Miss Helen M. Taylor.¹⁰⁹ She was a Church of Scotland missionary, who had served there as an itinerant village teacher around Loudon and later as head teacher of a teacher training college, between 1934 and 1965. The 32 translations, in her *Tunes from Nyasaland* were the first of their kind we are able to lay hands on, to be translated from a Central African indigenous language to English. Some of these are currently being used in *Africa Praise, Sumu za Ukristu, Nyimbo za Mulungu* and are accepted in some Christian assemblies in the North. The following are some of the translations made by Miss Helen Taylor in *Tunes from Nyasaland* from indigenous songs by Malaŵians, which have also been used in *Hymns for Malaŵi*:

HYMNS	T/N.	NM/HM	SUMU	AF.PR. ¹¹⁰
He is calling..all his Wakucema, wakucema (Yesaya Ngulube)	13	316	171	--
O praise the king of Hvn. Cindikani Ciuta (Mawelera Tembo)	1	317	21	1
Creator and Father,. Vadada mwa 'kuru (Jonathan Chirwa)	31	323	14	53

¹⁰⁹ see Helen M. Taylor. *op. cit.*

¹¹⁰ KEY: T/N = Tunes from Nyasaland (by Helen Taylor)
NM/HM = Nyimbo za Mulungu/ Hymns for Malaŵi
AF.PR = Africa Praise
SUMU = Sumu za Ukristu (Hymns in CiTumbuka)

Behold the holy lamb of Hena mwana wa Mberere (Charles Chinula)	24	324	46	--
He was born little child Yesu wakana mjedu (African melody)	27	325	366	23
All hail almighty, God.. Ndimwe Ciuta (Peter Thole)	7	327	91	--
Let the world in concert.. caru cose m'zomere (Mawelera Tembo)	17	328	256	2
Jesus....came to save us Yesu wali kwiza (Mawelera Tembo)	14	357	191	--
When I called to Jesus Nkamupenja Yesu (Mawelera Tembo)	4	318	248	75
In Him I live, the Saviour Ine umoyo wane ndi Yesu ¹¹¹ (Jonathan Chirwa)	30	359	230	--

Both these works have proved to be visible examples of acculturation of African hymnody as well as the beginning of a South - North cross cultural interaction in the sharing of musical resources. This becomes more evident as some of the tunes from this small book got adopted for use in other song books.¹¹² More recently, Thomas Stevenson Colvin, also a missionary of the Church of Scotland has done some good work on African songs. From his Presbyterian missionary experience in Malawi and Ghana, he had collected useful African tunes for his, *Free to serve*, (1968) and *Leap*

¹¹¹ CCAP. *Hymns for Malawi; English version of Nyimbo za Mulungu, zolembedwa M'Chichewa*. Blantyre. CLAIM. 1975

¹¹² Miss Helen Taylor was Church of Scotland missionary in Malawi from 1934 to 1965. She became head-teacher of a teacher's college in Malawi, and like Mabel Shaw of Mbeleshi, LMS, her musical talents, especially her translation work of indigenous songs, made a great impact on the musical life of the students there.

my soul, (1976) small hymn books which were later compiled into *Fill us with your love and other hymns from Africa*, with 34 African tunes.¹¹³ It is reported that he is still working on other songs on specific themes which mostly depict people's daily lives and struggles in Africa. Unfortunately there has not yet been any translations made of Ngwewa's lyrics collected in the Methodist mission field, just as there has not been any translation into English of the few indigenous tunes found in other Zambian church hymnals. The work of contextualizing Zambian hymnody was later promoted by other Church of Scotland missionaries among them Rev. Dr. Fergus Macpherson who not only got interested in the indigenous songs and contextualization of hymnody in Zambia but was and has been a keen singer of them himself. He has encouraged its development both in the Zambian congregations he has served and at Youth conferences and organisations he has had the invitations to speak at. For instance at the National Conference of the Zambia Students Christian Movement held at Kafue in 1972, already cited in the previous chapter, he made an analysis of the local tunes found in some of the Zambian Protestant churches, in order to emphasize the need for more indigenous tunes.¹¹⁴

¹¹³ T. S. Colvin. *Fill us with your love and other hymns from Africa*. Carol Stream. Illinois. Hope Publishing Co. (Agape). 1983. The author was born in Glasgow, in 1925. He served as Church of Scotland Missionary in Malawi with the CCAP; 1954-1959, 1964-74 and 1987-90, and in Ghana with the Presbyterian Church of Ghana; 1959-64.

¹¹⁴ Zambia Student Christian Movement Conference. *Minutes of the Conference meeting*. Kafue. 1972. He made the following summary:

<u>LANGUAGE</u>	<u>CHURCH</u>	<u>HYMNS</u>	<u>LOCAL/TUNES</u>
Bemba	UCZ/LMS	234	22
Lozi	UCZ/PEMS	222	-
Mambwe/Lungu	UCZ/LMS	254	68
Lala	Anglican	80	11
Nsenga	Anglican	227	12
-	SDA	130	-

The Roman Catholic Church (1889),¹¹⁵ though early comers to the country, were prolific writers of grammar books and dictionaries rather than hymn books. They had written the Bemba books which had become useful primers and general readers not only in their schools but also in the protestant church schools. One of their distinguished writers, Fr. Tanguy, wrote a very well known history reader *Imilandu ya Babemba*. They also wrote a series of three Bemba readers; *Ifyabukaya*, which were in fact written by the indigenous trainee teachers and edited by Father Van Sambeck between 1929 and 1932. The editions have been outstanding classics for a long time and have been used as Bemba readers in Primary schools.¹¹⁶ There is also similar work which they have done in other languages. But only a few of the White Fathers had attempted the translation of **hymns**. One of the main reasons for their scanty involvement in the translation work is that for a long time the church and, unfortunately its African leadership, have tenaciously clung to Latin hymns and liturgy. This may probably be due to their hierarchical church structures which centre their administration on the mother church in Rome. But only as recently as the 1960s, as if from slumber, young African Roman Catholic Christians started composing beautiful indigenous songs, in some cases, excelling even their Protestant counterparts:

Father Charles Ven Rijthoven, the Superior of Mulilansolo Mission, became convinced, as did the Lubwa missionaries at the same time, that the alien outward forms of his church's worship had held back the Christianisation of the Spirit among most of his parishioners. He advocated therefore not only the use of Bemba melodies and musical instruments in ecclesiastical ritual but even the adaptation of traditional ceremonies such as those of the **icisungu** to the needs of Christian community.¹¹⁷

¹¹⁵ Brian Garvey. *The Development of the White Fathers Mission among the Bemba speaking peoples, 1891-1964. PhD. Thesis.* University of London. 1974. He starts their history in Zambia from 1891. They established in Kasama, 1913; Lusaka, 1927; Mbala, 1933; Chipata, 1937; Ndola, 1938.

¹¹⁶ *Ibid.* p301f.

¹¹⁷ B. Garvey *op. cit.* p 261

Garvey also mentions that in the 1960s Father Davoust and Father Welfele did the translation of French hymns into Cibemba, which were later abandoned for the indigenous tunes:

By the mid sixties most Catholic parishes had adopted the basic melodies of Mulilansolo and were abandoning the French hymns such according to the translations made by Frs. Davoust and Welfele from European models.¹¹⁸

That rather belated move from Latin and French to the indigenous can in fact be described as the Roman Catholic music revival of the sixties. It is therefore true that they did little translation work, but also virtually none of the Bible and its portions until early in the 1950s.¹¹⁹ Garvey endorses this assertion:

Only the Bible remained untranslated by Catholics until the first of several editions began to appear in 1953¹²⁰

The conservative outlook of the Zambian Roman Catholic Church does not compare with the relative ecumenical spirit of the same church in Britain, where for some time now the protestant hymns have been sung in the Roman Catholic church services without discrimination, and vice versa. Having firmly established first among the Bemba people of Kayambi and Kasama, themselves persistent singers, one would think that the Roman Catholic Church would have been the first to win great musicians from the musical Bemba balladeers for their church. Alas, the music introduced among them, though as antiphonal as the local, was in the main in the foreign languages; Latin and occasionally French. They had, for a long time been slow in adapting an African style

¹¹⁸ *Ibid.* p 362

¹¹⁹ Dan Crawford of the Garenganze mission called them the "Bible hiding Rome" for this reason. G.E. Tilsley. *Dan Crawford; missionary and pioneer in Central Africa*. London. Oliphants Ltd. 1929.

¹²⁰ B. Garvey. *op. cit.* p302.

of singing such as clapping and using drums, for their foreign liturgy embraced all the singing there was in the congregation. Indeed, they have, of late, been fast in adapting African tunes and styles of singing such as the clapping, the use of African instruments and the antiphonal singing for their worship. But they still have, in their liturgy, the translations of hymns from the North with untranslatable words featuring, such as **virgo**, for virgin; **eklesya**, for ecclesia; **roho/loho**, for logos etc¹²¹

(vi) Schools as potential centres of acculturation

The early mission schools, on the whole, were meant to play a dominant role in bringing about greater acculturation of hymnody both through translation work and the promotion of local compositions. After the missions had done major translation work there continued to be growing need to improve on the work that had already been accomplished and, as a matter of necessity, to add indigenous tunes to the collections of translated hymns. Hence some of the missions were seriously thinking of including in their larger hymnals a few local compositions. The initiative to include local tunes came mostly from the indigenous people themselves but sometimes this, as we saw in the case of translation work, was also promoted by ambitious missionaries who had gained a working knowledge of local languages. It was unfortunate, however, that in some mission quarters the use of local resources in hymnody was very conservative. Moreover, the handful of mission schools, established by the missionary Societies, such as the LMS at Mbeleshi, Kawimbe; the CMMML at Mambilima; the UMCA at Chipili, which should have initiated the "traditionalization" of Christianity faster, were themselves generally discouragingly apathetic to it. Griffith Quick, for instance, a later missionary from the Welsh elite of the time, who had every opportunity to Christianize tradition through indigenous hymnody among his Mbeleshi Boys Boarding School boys of whom he was Principal, went his own way. Instead, he taught European

¹²¹ see *Inyimbo sha Eklesya sha ku Cipili*. Chipili. UMCA. 1945. Numbers : 9 & 76, 17, 19, 70.

classical music to them.¹²² As a qualified Primary school teacher with special skills in physical education and as a trained musician himself, and he emphasized music more than other subjects at the school, he could have made hymnody the most effective tool in his mission work. Instead, he taught Bach's Choral music for Christmas of 1931,¹²³ and regarded African music as merely recreational. Indeed, the fact that his students enjoyed it for recreation should have been enough evidence to him that traditional music favoured by those African boys would be useful in his evangelistic work among them and the people around. But that was not the case. In 1934 one of the Standard 4 Examination questions, for instance, that Griffith Quick had set on the subject of 'The Christian Life- African dancing and African music' was **'African dancing and African music: Do you think they are incompatible with Christian living? To what extent?'**¹²⁴ This seems to suggest a connotation of his indifference to African traditional music. As a result he did not create musicians or clergy among his African boys, but camp masters, politicians and sportsmen most of whose professionalisms have not managed to last long. Could it be that his high education of the time had distanced him from the humble illiterate African with his traditional life? It is said that when he applied to the Welsh Calvinistic Methodist Mission he was rejected "because he was one of the men of letters" whom they distrusted.¹²⁵ It should not be surprising that later the LMS, who at that time began demanding missionary candidates with good education, accepted him and sent him for missionary work in Central Africa.¹²⁶ On the

¹²²Rev. G. Quick. *Part I; 1934 Standard 4 Examination questions set on The Christian Life; No.13.* 'African dancing and African music'. London. LMS Archives. SOAS. Also see Sean Francis Morrow. *PhD. Thesis. LMS in Northern Rhodesia.* Sussex. 1985. p159ff. It will be recalled that some missionaries feared to use all traditional music because they associated it with nocturnal African dances.

¹²³LMS. *Central Africa Correspondence.* London. LMS Archives. SOAS. 1934. Also see Sean Francis Morrow. *PhD. Thesis. idem.* Sussex. 1985. p159ff.

¹²⁴ Also see Sean Francis Morrow. *op.cit.* p159ff.

¹²⁵*Ibid.* p 159.

¹²⁶*Ibid.*

other hand Mabel Shaw ¹²⁷ who, as will be noticed later, took advantage of African tradition and adapted its values into education and worship at her Mbeleshi Girls boarding school, just a stone throw from Quick's School, managed to produce many indigenous musician girls from that school. Among them were her beloved "girls"; Elizabeth Chungu, Constance Lutina, Margaret Tesi Kawandami and others. Those gallant girls composed songs, though few, which won the favour of the church canonry and are now being sung vehemently in the Zambian churches. Furthermore, many of the evangelists and ministers in Zambian churches are descendants of the many girls, now women, who attended Mabel Shaw's school and other schools like it in the country which were run on the same lines. Two things seem to have contributed to her success in creating an indigenous educational centre for the girls.¹²⁸ One was her humble upbringing. She came from non-Christian parents who were unhappily married, but later lived with her grandmother, a devoted Baptist (non-conformist). As a first born in a family of 5 she must have learnt to live as a meticulous leader. The rural environment in which she was brought up in some way helped her to accommodate the rural Zambian environment. She grew to love and understand her school girls. Her concern for each and for all of them and their communities is better illustrated from the books she wrote out of her experience with them. In her "God's Candle Lights" for example she displays the value she attaches to the African girls and their potential, as God's candle lights in the future. Indeed they turned out to be model Christian mothers and servants for the nation. She says of the African and his musical potential:

The African loves music intensely. I believe that one way of approaching him is to get him to sing about the Love of God in his own way.¹²⁹

¹²⁷ She was born in December, 1889, at Bilston, and later became a church member of Queen Street Congregational Church in Wolverhampton. Her highest training on record is the training she took at the Women's Missionary College [St Colm's Education Centre and College, 20 Inverleith Terrace], Edinburgh, prior to her appointment as an educationist missionary in Central Africa, sailing off on 6th March, 1915. see James Sibree. *A Register of LMS Missionaries, Deputations etc, 1796-1923*. London. LMS Archives. SOAS. 1923.

¹²⁸ see S. Morrow. *op. cit.* p128.

¹²⁹ Mabel Shaw. *God's Candle lights*. (11th edit.) London. Edinburgh House Press. 1939. p19.

Describing one of the services at which her girls took part she shows how well her methods of approach to African musical talents had worked, leaving an impact on the observers, both foreign and indigenous:

We had a very beautiful Easter time. We had a celebration in our school compound on Good Friday night, some of the elders of the church took part in it. It was so impressive and reverently done that it held a big audience spellbound. And at Christmas time, too, we had another celebration even more beautiful than that of other years. We have had several visitors this year from Government and missions and the joy of the children seems to have made a big impression on them all. It made them speechless. Neither of them had realised that the African girl child had fair and lively things lying like a dream in her heart. They saw a new vision of Africa in our school yard that night.¹³⁰

She also had personal admiration for individual girl's talents. She did this in her "Dawn in Africa; Stories of Girl Life" in which she expresses her sympathies for girls who were victims of misfortune and gives compliments to those who made contributions to school life.¹³¹ She says, for instance, of Elizabeth Chungu's contribution to hymnody:

Many of our loveliest songs come from Chungu. She goes to the old women and gets them to sing old tunes to her. She has her own drum and is no mean drummer for a woman.¹³²

At one chapel worship with her girls she was moved by Chungu's prayer that she expressed it in her album report:

"Chungu prayed a most beautiful prayer, it was the most imaginative and sheerly beautiful prayer I have ever heard".¹³³

¹³⁰ Mabel Shaw. "Annual Report of 1926 on Mbeleshi Girls' Boarding School." *Central Africa file*. London. LMS Archives. SOAS.

¹³¹ Mabel Shaw. *Dawn in Africa*. Edinburgh. UFCS Publication Department. 1927.

¹³² Mabel Shaw. *God's Candlelights*. idem. p86.

¹³³ see LMS. *LMS Album - Deuchar Memorial Chapel. H. 19/15*. London. LMS Archives. SOAS.

For this contextual approach to mission the Church and government admired her work. E.W. Smith, the Methodist missionary and the first President (1914-1919) of the General Missionary Conference of Northern Rhodesia, wrote in praise of what Mbeleshi had become because of Mabel Shaw's strategy mission through her school:

Mbereshi has become a very important centre. Here is one of the best, perhaps the best, Girls' School in Central Africa, under the very capable direction of Miss Mabel Shaw.¹³⁴

Her perception of African traditional songs as potential tunes in style and inspiration was therefore legitimate and confirms how her school became such a viable centre for acculturation of Christianity. The other thing is her modest educational background. As seen earlier, she is said to have had very humble education, with no teaching experience of any significance. She should have therefore found working with the illiterate girls at the grassroots level of the indigenous community a relatively comfortable task. Hence her interest in encouraging the development of traditional tunes for Zambian Christian worship.

Since the literary work was already underway, the locally created alphabets made available, and with the printing presses at hand, every mission was fully geared to the production of the hymnals in African indigenous tongues. But despite using the local languages, which were in fact still poorly mastered at that stage, the new collections of musical translations that some missions were circumstantially offering, turned out to be no more than replicas of elements from their home churches. Like any art or talent, some of them proved miserable failures at translations while others succeeded, and even that only "by the skin of one's teeth". Hymn writing and translation proved to be a specialist job. It was more complicated than the translation of Bible portions which was done by every missionary in the field with some reasonable success. Hymn writers, like

¹³⁴E.W. Smith. *The Way of the White Fields in Rhodesia*. London. World Dominion Press. 1928. p79. They called it 'Mbereshi', instead of 'Mbeleshi' as local people call it.

preachers of the word, were of course ordinary men and women but who stood talented to be counted out of secular life. Many of them had gone through some dramatic experiences of one kind or another in their lives which to a great extent, along with their acquired theological knowledge, influenced their compositions. These also helped them in their translation work. And to do the translation work so harmoniously as to make sense in strange tongues and alien cultures, was no mean task. It was a task which all on which the task was incumbent needed to accept with Christian humility. We have now seen when, how and by whom this complicated task was eventually accomplished. Since the beginning of Church independence in Zambia, in the 1960s, the Christian outlook in the mission sending countries has changed with time and theological developments. But the influences of foreign elements on Zambian hymnody still linger on. Yet the world continually waits to see an African sing and, above all, promote his indigenous tunes more authentically, using them to continue the evangelistic work more vigorously and fully contextually.

CHAPTER 3. THE ORIGINS AND USE OF PRINCIPAL ZAMBIAN HYMNALS

(i) Sources of *Zambian* hymnals.

It has been noticed that the majority of hymns in the main *Zambian* church hymn books are translations from foreign sources. But also, that in the course of the translation process, these hymns have changed in shape, melodies and even contents. On the other hand, these foreign sources themselves have, throughout generations, borrowed from each other without any strong regard to denominational affiliation. The six principal *Zambian* hymnals from the UMCA, LMS/UCZ, AMEC, B.I.C., RCZ and CCAP, which bear the translated hymns from foreign sources, are given below. These show examples of the kind of hymns *Zambian* churches have been using, and the original sources from which individual missionaries got them. To some of these have been added a small number of indigenous tunes. These six hymnals have also continued to share mutually some hymns, just as their choirs are currently sharing the local tunes they are singing in their churches. A quick summary will show some of these original sources and the scoring ratio that exists between the hymns translated from the original sources in the North and the existing local tunes which have since been added to them:

Original Sources ¹³⁵

<u>Total</u>	<u>No.of</u>	<u>Local</u>
<u>Hymns.</u>	<u>Trnsl.</u>	<u>Tunes</u>

(1). **UMCA Inyimbo sha Eklesya**
sha ku Cipili ¹³⁶

178	137 ¹³⁷	41 ¹³⁸
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English Hymnal (61)¹³⁹

Lala Hymn Book (66)¹⁴⁰

MS (UMCA)Collections (30)¹⁴¹

Rom. Cath(Chilubula)(11) incl.9 local

LMS. ¹⁴² (3) incl. 2 local

others (7)

(2). **LMS+ CMML Union Bemba**
Hymn Book:Inyimbo Sa
Kulumbanya. ¹⁴³

272	266	6 ¹⁴⁴
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¹³⁵ These are not assumed sources of hymns but they are attributed sources, as indicated either at the beginning of the Hymn book or on top of each hymn in the book.

¹³⁶ A.R. Godfrey (ed). *Inyimbo sha Eklesya sha ku Cipili*. Cipili. Mindolo Press. 1932.

¹³⁷ The LMS hymns (3), Lala (66), English (61) and 7 others were translations.

¹³⁸ It is difficult to identify exactly where the indigenous hymns came from. Suffice it to say that the Roman Catholic Church too rendered some 9 of theirs to the UMCA, in addition to the thirty MS and 2 others from the LMS; 11 altogether.

¹³⁹ Two are also indicated Roman Catholic (Chilubula).

¹⁴⁰ This Lala book is the one published in 1931 by the SPCK for the Rev. G.B. Hewitt and the Rev. A.M. Jones, of Fiwila, UMCA.

¹⁴¹ Some are African melodies from *Sumu za Ukristu*, and Choir songs. 9 others came from the Roman Catholic hymnal "*Nyimbo sha Bakristiani*" at Chilubula Mission, and two from the LMS hymnal prior to the Union Hymnal of 1932. In all 41 are indicated as MS. including LMS (2); RC (9)

¹⁴² From the LMS. *Central Africa Mission Committee*. These include manuscripts. The UMCA hymnal acknowledges this in its NOTE, on page vii. Also see BS Chuba. *MTh. Thesis*. Aberdeen. 1983. p.63.

¹⁴³ LMS. Central Africa District Church Council. *Inyimbo Sa Kulumbanya*. 1932. These LMS hymns were shared by the CMML. The original hymn book for the CMML has also got 13 other hymns which do not appear in the Union Hymn book. The original hymn book used by the CMML got its collections also from **Hymns of Faith hymn Book** and **The believers Hymn Book**. (latter Information obtained from Bellevue Evangelical Chapel of the Open Brethren, Edinburgh).

¹⁴⁴ Of these, one, "**Upepe Lesa**" (No.165), is originally from the Roman Catholic "*Inyimbo sha Bakristiani*" of Chilubula, as it appears also in the same way in the UMCA Hymnal. No. 172 "**Batata, batata tuli pano**" is a Tumbuka hymn from "*Sumu za Ukristu*" No.97 by Rev. F.P.Chirwa. No. 271 "**Lesu pale Mfumu**", is an adaptation of the British National Anthem. No. 269 "**Tata wesu wa mu**

**Total No.of Local
Hymns Trnsl Tunes**

CH (Scot. Edit)¹⁴⁵
CCH
ChH
SSS
SSH
A&M
HLL
HK
Lubwa Ed.¹⁴⁶

(3). African Methodist Episcopal Church ¹⁴⁷

Icitabo ca Mapepo ne Nyimbo. 260 237 23

American Hymnal (AMEC)
SSS.
Child songs (Bonner's)
African melody (1)
CH
UCZ Hymnal (2) ¹⁴⁸
Karonga Church Choir(Malawi)(1)
JCL Membe (12)
HML. (7) ¹⁴⁹
R.Membe (Mrs) (1)
Other (Vuka Jona Sitandaze) (1)

mulu" is an adaptation of the Lord's prayer. Sources of two others, Nos. 138 "**Yesu yu, Mwana Lesa Yesu**" and 204 "**Lesu wesu atemenwe calo**" cannot be traced.

¹⁴⁵ 248 translated hymns come from *CH*, *CCH*, *ChH*, *SSS*, *A&M* (235 altogether). The other 13 come from *SSH* (9), *RS* (1), *HK* (1), *HLL* (2). Sources of 18 cannot be ascertained, probably from Lubwa?

¹⁴⁶ The Lubwa mission edition has been ascribed to R.D.Macminn. The Union Hymnal adopted 18 hymns from Lubwa. All of them, except 3 are from *SSS*.

¹⁴⁷ J.L. Membe (ed.) *Icitabo ca Mapepo ne Nyimbo; the AMEC hymnal*. Lusaka. Teresianum Press. 1982.

¹⁴⁸ There are two contributions from the United Church of Zambia Hymnal. These are Numbers 138; '**Jesus sought me**' by VJC., found in Salvation Army Hymn Book, and 220; '**In the Bleak mid-winter**', both of them translations from foreign hymnals.

¹⁴⁹ The name of the author has not been indicated; only the initials have been given.

	Total Hymns	No.of Trnsl	Local Tunes
(4). <u>United Church of Zambia</u> ¹⁵⁰ <u>Cinamwanga Hymn Book.</u>	281	244	c37

African Melodies (28)
 CH (21)
 Revised CH (150)
 Free Church of Scotland Hymnary(2)
 SSS (Old and New editions.) (36)
 Songs of Victory (3)
 Child songs (Bonner's) (8)
 Sumu za Ukristu (1961 ed.)(9)¹⁵¹
 Bethel Mission (1)
 Others (19)
 Biza/Lala (4)

- (5). United Church of Zambia -
Inyimbo Sha Bwina Kristu
(Bemba) Hymn Book ¹⁵²
 CH (Scottish edition)
 SSS
 A&M
 ChH
 CCH (1887 by GS Barrett)
 SSH (was available in
 Chimambwe only)
 HLL.
 Congr. Hymnary
 HK.
 Lubwa Mission Hymnal (those adopted were all foreign tunes)
 CMML (Inyimbo sha kulumbanya)
 Sumu za Ukristu ¹⁵³

¹⁵⁰ UCP. *Indwimbo zya Wuklisitu mu Cinamwanga. (Cinamwanga Hymn Book)*. Lusaka. 1980 edit.

¹⁵¹ This is the 1961 edition of the Tumbuka Hymn Book of the CCAP. Malawi.

¹⁵² UCZ. *Inyimbo Sha Bwina Kristu* (reprint). Ndola. Falcon Press. This hymnal was preceded by the LMS Hymnal for the Central Africa District Committee. *Inyimbo sha Kulumbanya Lesa*. (revised edition). Blantyre. Hetherwick Press. 1951. The present UCZ hymnal is used in conjunction with other hymnals of old denominational churches, namely the Methodist Church, Church of Scotland and Paris Evangelical Missionary Society.

¹⁵³ These hymns got into UCZ from CCAP through the Malawians. They had gone to work on the copperbelt mines of Zambia when the mines started operating from the early 1930s. While working there they worshipped ecumenically with Christians of the LMS, Methodist, and other connections, singing

	Total Hymns	No of Trnsl.	Local Tunes
(6) <u>Reformed Church of Zambia</u> ¹⁵⁴			
<u>Nyimbo za Mulungu</u>	384	370	14
CH & OCH 1927,1898.			
SSS & OSSS			
MHB 1933			
HF. 1964			
Keswick H/Book (formerly Hymns of consecration & faith)			
Alexander's Hymnal No.3			
Baptist H/Book 1962			
CP. & OCP 1907,1882			
Nyimbo za Mulungu 1954			
Songs of Victory 3rd.ed.			
Sumu za Ukristu 1961			
Psalter Hymnal 1959			
Crusader hymns 1966			
Africa Praise 1968			
120 Negro Spirituals			
Cantate Domino 1951(1960)			
Tunes from Nyasaland,1959 ¹⁵⁵			
S.C.O.M songs, 1972.			
 (7). <u>CCAP-Sumu za Ukristu</u> ¹⁵⁶	401	316	85
SSS			
A & M			
Moravian			

together those hymns that they had taken with them from Malawi. The copper mines were in operation especially at Bwana Mkubwa (1922), Nkana (1926/32), Luanshya/Roan Antelope (1931), Chililabombwe, Mufulira, Chambishi, Chibuluma. see T. Cocker Brown. *Copper in Africa*. London. Edinburgh House Press. 1941. p19.

¹⁵⁴ RCZ. *Nyimbo za Mulungu*. Nkhoma. Nkhoma Press. 1975 (1916 1st edit.) This has been the CCAP Hymnal, both in Malawi and Zambia, since the Dutch Reformed church joined the CCAP. But apart from being used in the Nkhoma synod of CCAP it is also used by CCAP Harare, Reformed Church in Mozambique. The English version is called "*Hymns for Malawi*".

¹⁵⁵ The 10 Local Tunes from this hymnal are : 316, 317, 318, 323, 324, 325, 327, 328, 357, 359,

¹⁵⁶ CCAP. *Sumu za Ukristu*. Blantyre. CLAIM. 1974. As seen earlier this is also used by CCAP and Presbyterian churches in Zambia, as well as by the CCAP Livingstonia synod.

H & S.H.
 African Melodies:
 Rev.PZ Thole (18)
 Rev.CC Chinula(11)
 B. Nhlane (1)
 Paulos Banda (3)
 Alick Lungu (2)
 Re. FP Cirwa (9)
 Rev.HM Tweya (7)
 M Tembo (11)
 T Ngoma (1)
 W. Nyirenda (1)
 F Tembo (1)
 C. Nhlane (1)
 Y.Khonje (1)
 F Ngwira (1)
 E.Cavura (5)
 D Nhlane (2)
 Rev.Z.P Ziba (2)
 Y Ngurube (1)
 Y Ngwira (1)
 NZ Tembo (2)
 Y Nkwewu (2)
 Y Nhlane (1)
 Jessie Nyagondwe (1) ¹⁵⁷

¹⁵⁷ Some of the local tunes were composed by Africans whose names have not been recorded. Most likely, some of these composers may have composed more hymns than are indicated here. Most, if not all the children's songs were translations from foreign tunes. It may also be true that there are more local tunes than the 85 that have been indicated. Soon after the 1910 Conference of the Federated Missions of Nyasaland a hymnal committee appointed thereat started the work of collecting the hymns from hymn books of various mission bodies working in the country then. The hymns were largely of European composition with some, so it is claimed, of the African people's production. The *Nyimbo za Mulungu*, used in Zambia by the Reformed church of Zambia, derived from this ecumenical Hymn Book "*Nyimbo za Mulungu zolembedwa m'cinyanja*" compiled by that hymnal committee. It has 334 hymns, all of them ending, each with "Amen", as the AME church hymnal has it, with Hymn 334 giving the whole hymnal a concluding Amen. Also to note is the point that hymns are composed in four parts; Tonic- solfa.

	Total Hymns	No of Trnsl	Local Tunes
(8). <u>Brethren In Christ Church</u> <u>Inyimbo zyaba Kristo</u> ¹⁵⁸ Methodist H/Book Pilgrim Holiness H/Book Church of Christ H/Book Salvation Army song Book Zambesi Union Mission H/Bk (Indigenous Tunes- Isixosa collections) (70) ¹⁵⁹ The Zulu Hymnal ¹⁶⁰	266	196	70
(9). <u>Paris Evangelical Missionary</u> <u>Society:Lipina Za Keleke ya</u> <u>Bulozi</u> ¹⁶¹	224		

In the last hymnal, **Lipina za Keleke ya Bulozi**, number 9, there is no accurate way of telling which hymns are local tunes. Of course we know about the three national hymns, 222, 223, 224, including the British National Anthem which has since been replaced by the Zambia National Anthem. Moreover, there are no indications of what the sources of the hymns in the hymnal are, either by name of author or from the name of the original hymnal. Other Zambian Hymnals try to give the first line of the foreign hymn which has been translated, and in this case it is easy to trace it from a foreign

¹⁵⁸ Brethren In Christ Church. *Inyimbo zyaba Kristo (Tonga)*. (5th edition). [1st edition 1936]. Choma. 1969.

¹⁵⁹ These consist of 3 "Inyimbo zimbi - Other hymns" and 67 "Ziindululo - choruses".

¹⁶⁰ This is the *Amagama Okuhlabelela*, published by The American Board of Commissioners for Foreign Missions of The American Board Mission in South Africa. Natal. 1936. It is also used by other missionary groups working in South Africa, among them the DRC Mission; Free Methodist Mission; Scandinavian Independent Baptist Mission; South Africa Compounds and Interior Mission; South Africa General Mission and the United Free Church of Scotland Mission.

¹⁶¹ Paris Evangelical Missionary Society. *Lipina za Keleke ya Bulozi*. Morija. Morija Printing works. 1953.

hymnal. But this is not the case with the Lozi Hymnal. Besides, oral information has proved unreliable because of gross contradictions and variances of opinions. It is equally not always easy, for instance, to conclude that a short hymn of one or two stanzas is a local tune. After all François Coillard, the pioneer missionary of the PEMS in Zambia was fond of translating single stanzas from French or English hymns which he could teach the people easily. What is certain, however, is that F. Coillard was a keen songster. Therefore, with the help of the indigenous Lozi who were also great singers, and that of his Scottish wife, he translated a considerable number of hymns from French and English. These, together with the tunes he composed in Lesotho, might have constituted the present "Lipina za Keleke ya Bulози". To this, Coillard was therefore happy and proud to give his four-line dedication:

Muleña musa yo munde
Wena ya latile batu
Uño lumbekwa kai ni kai
U lumbwe ni mo haesu
*The good gracious Father*¹⁶²
Who has always loved the people
You are now being praised everywhere
May you ever be praised in this our land

(ii) Common use of hymns among the five Zambian hymnals.

The five main Zambian Hymnals are shown in the Chart at **Appendix A**. These are the **LMS/UCZ *Union Bemba Hymnal***; **AME Church *Citabo Ca Mapepo ne Nyimbo***; **Reformed Church of Zambia's *Nyimbo za Mulungu***; **CCAP's *Sumu za Ukristu*** and the **UMCA, Diocese of Northern Rhodesia's *Inyimbo sha Eklesya sha ku Cipili***.

They are used in the Chart to show their common origins and how some of their

¹⁶² This is the translation of the dedication found at the beginning of *Lipina za Keleke ya Bulози*. (Revised New Edition). 1968.

hymns are commonly sung in both of these churches. These are summarised as follows:¹⁶³

(a) From the chart it will be seen that the following hymns appear in all the five Zambian Hymnals mentioned above:

O come all ye faithful (on the Incarnation of Jesus Christ)
How sweet the name of Jesus sounds (on The Christian life)

(b) The following hymns under the stated themes are found in four out of five hymn Books, as outlined below, and their numbers in the appropriate hymnals are indicated accordingly. It will be noticed that the selection of themes for these hymnals, as of the hymns themselves, follows the same pattern as that in the hymnals of the North:

Praise	LMS	AME	RCZ	SUMU
All people that on earth do dwell	1	8	313	12
Holy...Lord God almighty	3	11	1	1
Let us with a gladsome mind ¹⁶⁴	5	205	9	-
Rejoice the Lord is King	6	15	378	60
Praise my soul the King of Heaven	7	137	12	4
O for a thousand tongues to sing	8	138	331	61
Jesus Christ - Incarnation				
Hark the herald angels sing	25	27	26	35
While shepherds watched their..	27	34	27	31
Who is he ?	42	35	270	42
Jesus Christ - His death				
There is a green hill far away	46	66	271	44
When I survey	47	74	39	161
Jesus keep me near	49	75	107	309
Jesus Christ - His resurrection				
Low in the grave he lay	53	77	349	50

¹⁶³ see *Appendix A*

¹⁶⁴ This hymn is also found in UMCA hymnal, as No. 143. Hence its inclusion here.

Jesus Christ-His life example

The church's one foundation	65	59	202	87
Lord thy word abideth	70	73	115	142
Jesus calls us	72	172	29	125
Rock of ages	73	229	102	222

Christ- His coming in power

Jesus shall reign	75	62	240	319
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The Christian life

Jesus lover of my soul	98	197	104	223
My faith looks up to you	108	200	106	303
O Jesus I have promised	111	194	233	128
Hark my soul	115	188	117	75
Soldiers of the cross	118	189	246	146
Onward Christian soldiers	119	203	177	315
Nearer my God to Thee	121	90	335	298
When peace like a river	125	155	158	273
Jesus the very thought	134	190	334	73
Art thou weary	137	71	77	210

Worship - Evening

Sun of my soul	155	232	214	356
The day Thou gavest, Lord	156	233	207	358
Abide with me	157	112	208	357

Mission Services & Prayer

What a friend we have in Jesus	167	248	199	65
Revive thy work o Lord	168	243	201	133
Just as I am	177	191	105	229
O happy day	187	186	124	262
Saviour like a shepherd	192	199	285	384

The Lord's Supper

I am not worthy	226	-	228	167
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For the Young

Children of the heavenly	230	182	385	115
I am so glad	233	210	279	387
Jesus loves me	240	211	281	371
When he cometh	244	213	301	399
There is a city bright	257	144	286	396

Special Occasions

We plough the fields ¹⁶⁵	265	-	256	344
Doxology-Praise God from whom..	271	260	309	350

(c) The one exception, not included in the chart, is the UMCA hymnal which has only 19 hymns out of its 178, in common use with others. But the UMCA does share, though sparingly, sources such as the SUMU; ChH; CCH; MHB; A&M; SSS; LMS; which are very common to other hymnals. In addition they have adopted eleven other hymns from the Roman Catholic Church hymnal. Also a good number of their local tunes come from the Roman Catholic Church hymnal, *Nyimbo sha Bakristiani*, an indication of their continuing ecclesiastical link with Rome, even in Zambia. It is interesting to observe that one of the "native tunes" "*Upepe Lesa*" - "**You must pray God, and Him alone**" that comes from the Roman Catholic hymnal also appears in the LMS/CMML Union hymnal as Number 165. The UMCA used it as early as 1932 in their *Inyimbo sha Eklesya sha ku Cipili* (1932) which was later reprinted at Mindolo Press in 1945. It is equally interesting to note the variances in the wording of the verses. The Roman Catholic translation as in the UMCA hymnal is better and clearer than the Union Hymnal one:

<u>Roman Cath/UMCA¹⁶⁶</u>	<u>ENGLISH LITERAL TRANSLATION</u>	<u>LMS/CMML Union Hymnal¹⁶⁷</u>
SHA NSHIKU SHONSE	For all occasions	UKUPEPA
FYEBO FYAKWA LESA	The Lord's Commandments	
MS		Native Tune
1.		
Upepe Lesa	Worship your Lord God	Upepe Lesa!
Wilapepa fintu fimbi	Do not worship other things	Wilapepa fintu fimbi
Ulemutemwa ku mutima	Love Him with all your heart	Ulemutemwa ku mutima
No kucila fintu fyonse	More than other things	No kucila <u>bantu</u>
		<u>bambi</u>
Upepe Lesa	Worship your Lord God	Upepe Lesa!

¹⁶⁵ This hymn is also found in UMCA hymnal, as No 113; hence its inclusion here.

¹⁶⁶ This is as in *Inyimbo sha Eklesya sha ku Cipili*. No. 145. It was adopted from the Roman Catholic Church's *Inyimbo sha Bakristiani* at Cilubula.

¹⁶⁷ Union Bemba Hymnal. 1932. No 165.

2.

Leko kulapa
Kwi `Shina lyakwa Lesa

Kano nga waya lubulula

kuli mfumu ya milandu

Leko kulapa

Do not make oath
By God's name

Except when required to

testify before the judge

Do not make oath

Leko kulapa!
Mwi shina lyakwa
Lesa

Kano nga waya
lubulula

**Ku Mfumu iya
milandu**

Leko kulapa

3.

Nshiku sha Mfumu
upepe Lesa bwino

wilafumina ku milimo

tusha no kupepa Lesa

nshiku sha Mfumu

Remember the Sabbath Day
Pray your God truthfully

You shall not do any work

Rest and only Pray God

On the Sabbath Day

Nshiku sha **Lesa**
Upepe **Mfumu**
bwino

Wilafumina ku
milimo

Utushe mu

kupepela
`Nshiku sha **Lesa**

4.

Aba kufyele
ubatemwe ubalele

ubalombele Lesa obe

akulonganye ku mwakwe

na `bakufyele

Your mother and your father
Love and take care of them

Pray that in His Kingdom

God may unite you

with parents who begot you

Aba kufyele
Ubatemwe
ubalele
Ubalombele
Lesa obe;
Ubalonganye ku
mwakwe
Aba kufyele

5.

Wilaipaya
Utemwe nowa misoka;
ku luse upashanya Lesa:
te luse akubelela
Wilaipaya

You shall not murder
Love your enemies
With love from God:
God has loved you more
You shall not murder

Wilaipaya!
Utemwe no wa misoka;
Uluse upashanye Lesa
Uluse akubelela
Wilaipaya!

6.

Wilayangala
fyangalo ifyabipisha

ufumyeko mutima obe:
kuti Lesa ob' akwafwe
Wilayangala

Do not take part
in wicked social functions

let your mind avoid them
that God may succour you
Avoid wicked ways

Wilayangala!
**No bwangalo bwa
bipisha**
Fumyako mutima obe
`Kuti Lesa obe akwafwe.
Wilayangala!

The highlighted variances distort the meanings. In the first stanza the phrase "**bantu bambi**" means "other people". The original version (UMCA) has "**Ifintu fimbi**", which refers correctly to everything including such things as wealth and knowledge etc, not just people. In the second stanza the Union Hymnal has "**ku Mfumu iya milandu**". The original version has "**ku mfumu iya milandu**". The latter refers to the court wherever someone is presiding over a case. The former refers to God as judge. A more curious one is stanza 4. "**Ubalonganye ku mwakwe**" means that he should bring them to the Lord. The original version has "**Akulonganye ku mwakwe**", which means "that God may unite you with them (parents) in His Kingdom"

In view of this departure from the correct meanings it is more likely that the tune was borrowed by the Union Hymnal from the Roman Catholic hymnal, perhaps unknowingly, through the UMCA influence.

(d) The hymns which were translated into Zambian languages have circulated throughout the Zambian denominations, without denominational discrimination, since the translation work began. In the celebrative Christian life of a Zambian this openness creates a friendly common platform for theological sharing, and united Christian worship. Indeed this sharing of hymns is a common experience in Zambian Church worship. Not only do the paraded Zambian churches sing the same hymns Sunday after Sunday but their choirs also share the same songs week after week. In another way this, for Zambian churches, has been a healthy and promising sign of steady growth to deeper Christian unity in Zambian Christian worship.

(e) Similarly the hymn books and other literature which were subsequently produced by each mission became valuable tools in the evangelistic work of churches. They were also used very widely by other neighbouring missions in central Africa. For instance John M. Springer, the Superintendent of the Congo Mission of the Methodist Episcopal Church, Elizabethville, Belgian Congo, made a great use of the hymn books and other

literature produced by the LMS. In 1917 he wrote well of them to the LMS Foreign Secretary thus:

You may already know of our participation in editions of other books printed by your Central Africa mission ...We are the only Protestant Society working here in the Katanga ... and we are shepherding the Wemba [Bemba] boys here and one very useful form of the work is to supply them with plenty of literature; the primers that they may learn to read, the **hymn books** that they may sing and the scriptures and a few of the other publications...¹⁶⁸

And in his contribution to the Decennial Report of the LMS Central Africa Mission, William Freshwater confirmed the widespread usage of the LMS books:

In producing these books we serve a much larger field than that which we occupy. Wherever there are groups of Rhodesian natives congregating there have our books been in demand and thither sent to; The Methodist Episcopal Mission in the Congo; The Brethren Mission both in the Congo and in Northern Rhodesia; The Wesleyan Mission at Broken Hill; The Baptist Mission at Ndola and Kafulafuta; Native committees in Southern Rhodesia, from our Central Africa depots as well as straight from home.¹⁶⁹

Accordingly, after the LMS had produced their hymn book, which subsequently became the **Union Bemba Hymnal**, its copies were distributed widely following keen demand. 1000 copies were sent to Kaleba (CMML), 1250 copies were sent to Mbeleshi and 750 copies were sent to Mpolokoso (the LMS stations). The Methodist Episcopal Mission at Elizabethville (Belgian Congo), who were already impressed with the hymn book, quickly placed an order for 3,000 copies through the London office of the

¹⁶⁸ John M. Springer. The Congo Mission of the Methodist Episcopal Church. *Correspondence to LMS Foreign Secretary, London. 22nd December, 1917.* London. LMS Archives. SOAS.

¹⁶⁹ Peter Freshwater. *LMS Central Africa Mission Decennial Report 1920-30; Kafulwe; William Freshwater Papers.* Edinburgh. July 1930.

LMS. In the same year the UMCA of Chipili had asked for "500 or 1,000 copies" of the book through Father Deere.¹⁷⁰

(iii) A comparative survey of translated hymns in Zambia and the contributing Foreign hymns.¹⁷¹

We have seen, to this point, that origins of Zambian Church hymns are overwhelmingly the same; that they originate from the North, and that the hymns so used in Zambian churches are translations, with a relatively small number of local compositions by Zambians and keen missionaries in indigenous languages. We have also seen that these hymns are in common use among denominational churches in Zambia. In this section therefore it will be helpful to see further how widely Zambian hymnals have drawn their hymns from sources in the North. This will be done by looking at **20 selected foreign hymnals** which are, in fact, the principal sources of Zambian Hymnody now prevalent in the country. The present writer has used the **1932 Union Bemba Hymnal**, printed for use in the LMS and CMML mission fields, as the basis for a comparative study with "the twenty". To this has been added the hymns in the current UCZ hymnal¹⁷² and the current CMML hymnal¹⁷³ which are not now found in the original Union Hymnal. In choosing the Union hymnal the writer has taken into account the fact that this is among the few earliest principal hymnals in Zambia. It represents a wide range of traditions from Evangelical Anglicans, Methodists, Independents/ Congregationals and Scottish Presbyterians, as the constituents of the LMS. Besides, other Zambian hymnals have a lot in common with each other and have themselves, in fact, at some point borrowed the translated hymns

¹⁷⁰ *Ibid.*

¹⁷¹ See *Appendix B*.

¹⁷² This, in fact, is the off-shoot of the Union Hymnal.

¹⁷³ This also, in a way, is the off-shoot of the Union Hymnal because the CMML were using the Union hymnal before they reprinted their own hymnal.

from the Union Bemba Hymn Book, or another related hymnal.¹⁷⁴ Therefore after comparing the hymns in this Union hymnal with the hymns in the twenty hymnals we shall have, it will be assumed, also compared the twenty with the other principal hymnals in Zambia. The twenty key hymnals from the North, necessary, in the case of Zambia, for this comparative exercise may be listed as follows:¹⁷⁵

Abbrev.	Hymns	Public.	Name of Hymnal Used ¹⁷⁶
MHB	985	1933	The Methodist Hymn Book ¹⁷⁷
A&M	779	1904(16)	Hymns Ancient & Modern
ChH	728	1927	The Church Hymnary
CH	986	1899(1939)	The Congregational Hymnary ¹⁷⁸
SSS	1200	n.d.	Sacred Songs and Solos
BHB	884	1962	Baptist Hymn Book
CP	778	1850	Congregational Praise
PHB	251	1968	Parish Hymn Book (Catholics)
AHB	663	1965	The Anglican Hymn Book
HLL	898	n.d.	Hymns of light and love ¹⁷⁹
SSH	623	1951	Sunday School Hymnary ¹⁸⁰
PMSS	601	1899	Primitive Methodist Sunday School Hymnal
HP	888	1983	Hymns and Psalms ¹⁸¹

¹⁷⁴ see *Footnote* on African Methodist Episcopal Church and the UMCA sources from the UCZ in (vii) above. Also the Methodist *Ngwewa hymnal* had used the translations from the *Bemba Hymnal*.

¹⁷⁵ This information has to be read in conjunction with the Chart in *Appendix B*.

¹⁷⁶ Public. = Date of publication
Abbrev. = Abbreviated name of the hymnal
which is given in full in the column below.

¹⁷⁷ This edition has been used mainly for this reason: its preface states this in part; "This hymn-book is issued for the use of all British Methodists and for not a few Methodists 'beyond the seas' as well. It is the first such book since Wesley's final collection of a hundred and fifty years ago". The present writer acknowledges also the presence of the little hymnal by John Wesley. *A collection of hymns, for use of the people called Methodists*, of October 20, 1779. For the date of an earlier publication of this hymnal see *Appendix B*.

¹⁷⁸ Based on the *Congregational Church Hymnal* of 1887.

¹⁷⁹ This was also used by the LMS.

¹⁸⁰ This was also used by the LMS.

¹⁸¹ This is an ecumenical hymnal for Methodists, Baptists, Churches of Christ, Church of England, Congregational Federation, Methodists in Ireland, United Reformed Church, Wesleyan Reformed Union.

RS	952	n.d.	Redemption songs-100 hymns and choruses.
MsH	101	1911	The Mission Hymnal
MLH	851	1949	Moravian liturgy & Hymns
SAS	1003	1930	Salvation Army Songs
SDA	695	1987(1869)	Seventh Day Adventist Hymnal
MP	798	1990	Mission Praise (ecumenical)
HK	200	1923	Hymns of the Kingdom ¹⁸²

(iv) The "Twenty"¹⁸³

These twenty hymnals in discussion belong to the 19th and, mostly, the 20th Centuries. They cover the dates from as early as 1887 (date for CCH edition)¹⁸⁴ to as late as 1990 (MP), a period of just over a hundred years. On the whole, a careful study of all the Twenty Hymnals reveals that there have been remarkable changes in both the contents and tunes of hymn singing in the North over the last century. On the other hand, there has been relatively little change in the hymnody of Zambian churches which have borrowed and have been using the same hymns for a century now. The more recent Mission Praise hymn book,¹⁸⁵ for example, which, as an interdenominational hymn book, is being so widely used in Britain contains 121 hymns which are found in the Union Hymnal.¹⁸⁶ This is only 15% of its 798 hymns and 37% of the 323 hymns in the Union/UCZ Bemba Hymnal.¹⁸⁷ Yet old English Hymnals have rendered more of their hymns to the Union/UCZ Hymnal; The PMSS has rendered 139 hymns (43%); the CP. has rendered 153 hymns (47%); the CH has 190 hymns (59%); the ChH has 181 (56%); the MHB,

¹⁸² This was used by The London Missionary Society.

¹⁸³ The term refers to the twenty hymnals of the North which are used in *Appendix B*.

¹⁸⁴ The year the LMS established a permanent station at Kawimbe (Fwambo) in their Central Africa Mission.

¹⁸⁵ Peter Horrobin and Greg Leavers (Compilers). *Mission Praise, Combined Music Edition*. (reprint). London. Marshall Pickering. 1991.

¹⁸⁶ see *Appendix B*. p15.

¹⁸⁷ The 323 hymns are distributed as follows: 271 from the Union Hymnal; 39 extra hymns in UCZ; 13 extra hymns in the CMML hymnal.

170 (52%), and the A&M hymnal is the only exception among the old hymnals rendering only 121 hymns (37%). This, for Zambia, also confirms the fact that churches have not grown out of the past ecclesiastically as fast as the nation has politically. But this for Britain confirms in strong terms the point that each generation has required its own hymns which have readily appealed to life situations of its day. Even the old conservative Evangelicals like the Open Brethren who exclusively used, "**The Believers Hymn Book, for use at assembling of the Lord's people**", now find the *Mission Praise* equally suitable for their own assemblies ¹⁸⁸. In a sense modern non-denominational hymnals are being designed to cross generations. One hymn, used only by SSS but which MP has also used, confirming this assertion, is "Holy holy holy is the Lord" (No.239). Another observation is that Zambian churches have held on to some of the hymns which are no longer being used, at least not as often, in countries of their origin. What A.M. Chirgwin observed in 1931 on his LMS Central African Deputation may still be true today:

Here in Central Africa I have heard some ancient tunes that I have not heard for many many years-tunes that as children we used to sing around the piano on Sunday evenings, when we were too small to go to evening service, sung in the deep, rather thick voices of the African-¹⁸⁹

The following examples, of hymns infrequently used in the North but still in use, especially by the old generation groups in Zambian churches, are cases in point:¹⁹⁰

¹⁸⁸ The present writer's experience at one Sunday worship at Bellevue Evangelical Chapel, Edinburgh.

¹⁸⁹ A.M. Chirgwin. "Correspondence to Rev. and Mrs. H. Barnes, about his trip from Senga to Mpolokoso." *Central Africa Correspondence* Box. No. 16; part 2. 11th June, 1931. London. LMS Archives. SOAS.

¹⁹⁰ Also see *Appendix B*. The Union Bemba Hymnal has been used here as the model.

<u>Number</u>	<u>English</u>	<u>No of¹⁹¹ appearances</u>	<u>Bemba</u>
16	Holy is the Lord	(2)	Wamushilo wene e Mfumu
49	Jesus keep me near	(5)	Yesu ni ku Kalfali
55	Jesus is risen	(2)	Owe ukwima kulipo
78	O Jesus ever present	(3)	Yesu pefye mwabapo ¹⁹²
81	Jesus sought me	(1)	Yesu kale amfwaile
82	He came down from Heaven	(1)	Afumine ku mulu
92	O spread the tidings round	(2)	Bileni shiwi ili ukwaba babi ¹⁹³
114	When upon life's billows	(2)	Mu bulanda bonseubo usanga
117	A soldier of the cross	(1)	Bushe ndi mushilikale ¹⁹⁴
129	Hide me o my saviour	(1)	Mfisa mwe Mfumu
169	Come Kingdom of our God	(2)	Ubufumu bwise
180	Seeking the lost	(3)	Kufwaya abaluba
182	Bringing the sheaves	(3)	Tanda ulucelo ¹⁹⁵
183	There a call comes	(2)	Kulyu bwite
195	We speak of the land	(1)	Bashuka balangwe mpanga ¹⁹⁶
209	Once more my soul	(1)	Nalimbi ilyo
214	What did he do	(1)	Mwe umfweni imbila nsuma

¹⁹¹ **No of appearances**, refers to the number of times a hymn in the Bemba Union Hymn Book appears across the twenty hymn Books of the North. This can be verified in *Appendix B*.

¹⁹² This was written in 1864.

¹⁹³ This has become the UCZ Men's Christian Fellowship (MCF) favourite hymn.

¹⁹⁴ This is Isaac Watts Hymn, adopted by Ira Sankey in his SSS, number 672.

¹⁹⁵ This hymn 182 and hymn 180 come from SSS 757 and 817 respectively. It is mostly sung, mightily, during the collection of Sunday Offerings, so is the following hymn number 183.

¹⁹⁶ A favourite hymn by the CMML during their assemblies.

Most of these were forcefully introduced to the new Christian church in the mission field, through schools, (and schools were themselves the churches), hospitals and clinics at an appropriate time in history. While some of them are still being sung in congregations in the North where the hymn books that contain them are, a number of them have already served their purpose and are now abandoned to give room for new ones to serve a new purpose in a changing world. One wonders whether Zambia should not now find more contextual hymns at least to add to the old and thus enrich its hymnals for the new generation too. After all it is now no longer these old hymns that are drawing into Zambian congregations the large numbers of people the world can see and hear about. It is the choirs with their "action songs"¹⁹⁷ that are, in fact, doing it in a similar way the ‘**Bamakanta**’, (locusts), as the Lumpa Church choristers were called, did in the days of the **Lenshina Revival**, in the 1950s.

Another observation made from the Comparative chart (*Appendix B*) is that some hymns occur only in a few of the twenty hymnals. The following are examples of hymns in the Union Bemba hymn Book which have appeared in only one of the 20 key hymnals of the North:¹⁹⁸

<u>No & Hymn</u>	<u>Author and Year (if known)</u>	<u>Hymnal</u>
30. Come, sing the sweet song	Mrs R. N. Turner	SSS 54

¹⁹⁷The term "Action Song" will be defined fully in a relevant chapter dealing with choir-action songs. It is used here to mean a local song that is sung by Zambian church choirs, which involves movement, action and other visible expressions to march with its tune and message.

¹⁹⁸ The present writer is again using the Union Bemba Hymnal to represent the other Zambian hymnals. The numbers on the left therefore refer to the numbers in the Union Bemba Hymn Book.

32. Never shone a light so fair- (AME)	F. J. Crosby	SSS 27
35. All this night bright angels sing	William Austin [?]. 1633	Ch 761
62. He sendeth sun	-	CCH 335
102. Conquering now still to conquer	S. Martin	SSS 673
103. Midst the darkness, storm and sorrow	Bevan	HLL 184
105. Blessed be God our God	Bonar	HLL 1
117. A soldier of the cross	Isaac Watts	SSS 672
129. Hide me o my saviour, (AME/SUMU)	F.J.Crosby	SSS 520
138. Jesus, son of God	[a local tune is used for this]	CH 744
145. Sleepers wake	-	AHB 77
150. A day of rest and gladness (RCZ)	1807-85 Christopher Wordsworth	CH 252
195. We speak of the land	Mrs. E. Mills	SSS 923
209. Once more my soul	E.L. Nathan	SSS 474
214. O listen to our wondrous story	-	RS 881

219. Turn thee o lost one	F.J.Crosby	SSS 449
222. This is my body which is given	Charles Lawrence Ford	CH 292
224. Jesus great Redeemer	-	CH 482
237. God is always near me (RCZ/SUMU)	-	CH525 (1898 ed.)
238. I'm a little pilgrim (RCZ)	1848. John Curwen	SSH 284
242. Little children praise	1857. Juvenile Harmonist	SSH 34
246. Waken Christian children	-	CCH 740
247. Day again is dawning	1872. C.Newman Hall	SSH 44
263. Another year has passed away	1859. I.P. Williams	SSH 361
270. Where will you spend eternity (CMML)	Rev. E.A.Hoffman	SSS 430
275. When Jesus comes to reward (CMML)	F.J.Crosby	SSS 791
276. Years I spent in vanity (CMML)	Wm. R. Newell	RS. 773
39. Jesus name of wondrous love (UCZ)	1823-97. William Walsham How	ChH 622

Furthermore, 18 of these 28 hymns appear only in the Union Bemba Hymn Book. 6 other hymns numbered 32, 81, 102, 129, 209, 219, appear in AME Church hymnal. Four other hymns numbered 150, 237, 238, 242, appear in the RCZ'S "*Nyimbo za mulungu*" and the CCAP's "*Sumu za UKristu*". That the AME hymnal has borrowed quite often from the Union Bemba Hymnal may explain why they have the six. The unpopularity of these hymns may be explained by several factors, among them the theological messages they contain. Above all, some of these infrequent hymns were choices of particular individual missionaries to whom such hymns had made special appeal. The LMS hymnal users would not be surprised about this point seeing that the hymnal's contributing missionaries, as seen earlier, went to Central Africa from diverse denominational backgrounds. Naturally they were more likely to teach to their converts the hymns they were familiar with, from their various congregations at home.

On the other hand we are equally struck by the popularity in both hymnals of some, but not many, old hymns found in the Union Hymnal which have managed to live through generation crises in the North as well as in Zambia. They have survived all the changes of thought and fashion throughout the past centuries. For some of them this may have been due to their irresistible, heart-robber melodies, and for a few others because of their unfading didactic and edifying messages while yet for others because of both. The following are examples of hymns Zambian churches continue to use, innocently:

(a) The hymn *When I survey the wondrous cross*; number 47 in the Union Hymn Book, is the only one which appears in all the 20 hymnals under review. We are told that Matthew Arnold thought this is the finest hymn in the English language. We are also told that this was one of the four hymns Julian listed as standing at the head of all

hymns in the English language.¹⁹⁹ Its author was Isaac Watts (1674-1748) and it first appeared in Isaac Watts' hymns and spiritual songs in 1707.²⁰⁰ This has become an invaluable hymn at most holy communion and funeral services in Zambian churches, and at armistice day celebrations. It should be noted that at every announcement of death in a Zambian village every activity in the village traditionally comes to a stand still. All functions halt and every humane person is expected to mourn the dead, for on that day all roads must lead to the funeral house. It is an event that touches every individual. When therefore the "Wondrous Cross" is mentioned in a hymn or song it reminds people of death, and is consequently sung vehemently. The hymn, "When I survey the wondrous cross", appears in all the principal Zambian hymnals, as Number 47 (LMS), 74 (AME), 39 (RCZ), 161 (Sumu za Ukristu), except in the UMCA hymnal.

¹⁹⁹ see *Appendix A*. No. 47; page 3. Also Moffat James & Patrick Millar (eds.) *Handbook to the Church Hymnary, with supplements*. London. OUP. 1927. p.40.

²⁰⁰ Duncan Campbell. *Hymns and Hymn makers*. London. A & C Black. 1903.

(b) The following hymns appear 19 times and 18 times respectively in the Union Hymnal, in **Appendix B**:

	Hymn	Author	Year
19 times			
1	All people that on earth do dwell [Ps.100]	William Kethe	1561
4	Our God our help in ages past (altered by C.Wesley to: O God our help in ages past, in 1787)	Isaac Watts	1719
20	All hail the power of Jesus (1726-92)	Edward Perronet	1779
73	Rock of ages cleft for me	Augustus M. Toplady	1775
18 Times			
7	Praise my soul the King of Heaven	Henry Francis Lyte	1834
25	Hark the Herald angels sing	C. Wesley	1739
46	There is a green hill far away	Mrs. Cecil Frances Alexander	1848
67	I heard the voice of Jesus	Horatius Bonar	1846
98	Jesus lover of my soul	C.Wesley	1740
155	Sun of my soul	John Keble	1820

These hymns have been embraced by the Zambian churches with high esteem. Of these ten popular hymns seven are found in common in the four principal Zambian hymnals seen earlier. Indeed, when such hymns are sung by a Zambian congregation the earth

shakes and the sky echoes the joy of the African celebrative life. Again, melodies of the hymns may be enchanting but the theological content of the hymns has in most cases, been dislocated during the translation process. So often when you ask the singers what the words in such songs are saying to their lives ignorance clouds their minds. The danger, in such circumstances, is that people will sing certain hymns with their mouths without actually singing them with their hearts.

(v). Hymn writers in the North; their contributions to Zambian hymnody

190 hymn-writers or translators of hymns in the North have contributed their hymns for the Union Bemba Hymn Book. According to the chart (*Appendix B*) **Isaac Watts** contributed more hymns than any of the 190 contributors. This particular hymn "**O God our help in Ages past**", (1719) is one of his best hymns. It is a favourite hymn during the funerals in Zambia. **Charles Wesley** comes second,²⁰¹ and many more have contributed a few or only one hymn. We cannot therefore ignore them in any discussions about the development of Zambian Hymnody.

But the fact that these translated hymns have been left in the Zambian Church hymnals for over a century now is not necessarily indicative of their general approval for Zambian public worship. Moreover some of them are hardly sung at all. Others may be sung vehemently by the people who belong to the old generation, while others may be sung by enthusiasts merely out of musical instinct. Yet one would do no justice to writers of these hymns, if one concluded that these hymns, superfluous as they may be for Zambia, are not indispensable elsewhere. On the contrary the ten authors, especially those whose hymns are popularly used in at least 18 hymnals out of the 20, were men and women of great Christian conviction, determination and imagination, in their own environments, among their own people and, of course, generally before the universal

²⁰¹ William Chalmers Covert. *Handbook to the Hymnal*. p36f. His hymns number at least 6,500. Covert describes him as simply "too well to need extended notice. His name is immortal. He was the sweet singer of Methodismthe greatest hymn writer of any age". In Oxford he belonged to the group called 'Oxford Methodists'. Also see *Appendix B*.

church. The Chart on the 20 Hymnals (**Appendix B**) also brings out these points worth remembering:

(i) Some hymns did not gain wide recognition or popularity and have therefore not been used in many hymnals. In fact some hymnals contain certain hymns peculiar to themselves.²⁰²

(ii) There is an exclusive section in the chart for the hymns on children. It is interesting to note that the Presbyterian stand on the children at the time was that they should have their own hymns, not mixed with the hymns of the adults. It is not clear, in view of the Presbyterian reception given to children as an integral part of the whole church, how the dismembering predominated:

At an early stage, for example, the decision was come to that no hymn for children of primary school age should be included on the ground that the commission given by the assemblies was to prepare a book for congregational use and that to make it possible for congregations to be called upon to sing baby-hymns was to risk the ridiculous. This rule, however foundered on the rock of "Jesus loves me....." This opened the door to further concessions... with the result that in the end there was quite a group of hymns of this order, and these had to be segregated in a section by themselves as to be used. not in the church but only in home or school...."²⁰³

Fortunately, this one sweet song for the children was able to persuade the adults to "remember" the children into the church hymnody. The Baptist churches too, had hymns for exclusive use in Sunday school in order, as they had put it, "to help in the building

²⁰² Examples are given of the following hymns: SSS 29, 30, 32, 35, 39, 102, 117, and CH 62 etc. as can be seen in *Appendix B*.

²⁰³ Moffat James and Patrick Millar (eds). *Introduction to Handbook to the Church Hymnary*. London. OUP.1927 p xxxiv

up of a strong, all round, Christly character". But they had also included, separately, "Hymns for infants" in their hymnal.²⁰⁴

It will be recalled, after all, that in the language of the missionary enterprise "Infants" meant several things. It included the new converts because they were considered tender in faith, and were sometimes regarded only able to grasp the message contained in the language of the children's hymns.

(iii) There were hymnals which were written and compiled by groups of people such as the Sunday School Unions, The Christian Endeavour Union, and Missionary Societies. But also sometimes individuals wrote hymnals for use by Solo Singers, Choirs, and for Christian congregations and Church workers. The following are equally noted in the usage of hymns:

(a) that denominationalism was not a deciding factor in picking on which hymns missions would use in worship, both in the North and in the mission fields. Hymns in fact circulated from denomination to denomination out of necessity. This, initially, was the trend which the LMS Central Africa missionaries followed when they introduced their hymns to their fields. Understandably the LMS Central Africa missionaries went to Zambia as a team from several denominations.

(b) Some hymns circulated more widely and faster than others possibly due to their overwhelming valuable elements in them, such as poetry, melody and harmony, theological content, evangelistic flavour in the hymn etc. They were carried over to the Zambian churches with the same intent and impact, as can be noticed even from the order in which they appear in the Zambian hymnal.

²⁰⁴ The National Sunday School Union. *The Sunday School Hymnary*. London. 1905. p.iii.

(c) Certain Hymns suited particular categories of Christian groups. For instance, "Ye servants of God" is not found in SSH (Sunday School Hymnal) because the question of being "servants" in that sense in which it is used here may not have been realised among the Sunday School groups. Also more evangelical groups tended to sing subjective hymns; "Blessed assurance Jesus is mine..." and such hymns as "...rescue the perishing and all the dying...", very much in the mood of the 19th century missionary movement.

(vi). Themes covered in the Union Hymnal

The themes covered in the Union Bemba Hymn Book are shown in **Appendix C**. These are the basic themes which have been used by all the 20 hymnals, not always exactly in the same order or by the same name. Sometimes subject matter is covered under other theme titles. For instance, the themes of the Congregational Hymnary compares with themes or subject matter in 7 other hymnals, including the Union Hymn book, as follows:

THEME	PMH (1889.	ChH 1927.	BHB 1900/ 33/62.	MHB 1780/ 1933	MP 1991.	CH 1887/ 1933	UHB 1932)
Adoration and Invocation	✓	✓	✓	✓	✓ ²⁰⁵	✓	✓
The Holy Trinity	✓	✓	✓	✓	✓ "	✓	✓(3)
The Eternal Father	✓	✓	✓	✓	✓ "	✓	✓
The Lord Jesus Christ	✓	✓	✓	✓	✓ "	✓	✓
The Holy Spirit	✓	✓	✓	✓	✓ "	✓	✓
The Holy Scriptures	✓	✓	✓	✓	✓ ²⁰⁶	✓	✓ ²⁰⁷
The Church	✓	✓	✓	✓	✓	✓	✓
The Christian Life	✓	✓	✓	✓	✓	✓	✓
National and Social	✓	✓	✓	✓	✓ ²⁰⁸	✓	✓

²⁰⁵ Under 'The Godhead'

²⁰⁶ Under 'The Church'

²⁰⁷ Under 'Jesus Christ'

Times and Seasons	✓	✓	✓	✓	✓	✓	✓
Special Occasions	✓ ²⁰⁹	✓	✓	✓	✓	✓	✓
For Chn. & young people	✓"	✓	✓	✓	✓	✓	✓
Christmas Hymns & Carols	✓	✓	✓ ²¹⁰	✓	✓	✓	✓
Doxologies	?	✓	✓	✓	✓	✓	✓
Chants	?	✓	✓	✓	?	✓	?
Anthems	✓	✓	✓	✓	✓	✓	✓

The themes are based predominantly on the Congregational Hymn Book, as above. Apparently the Baptist Hymn Book has its themes very close to the Congregational Hymn Book. But not all the themes in the CH were included in the Bemba Hymnal. Also worth noting is that all the principal Zambian Hymnals mentioned above, have followed the same motif. It is to be observed, further, that each of the 20 hymnals has a particular theme or themes which had won the attention of the missionary contributors to the Union Bemba Hymnal, as to other Zambian hymnals. For instance, the militant Salvation Army song book had rendered to it all the seven hymns on **death of Jesus Christ**, and this makes the largest number in this section. The Evangelical 'Sacred Songs and Solos' and 'Redemption Songs' hymn books had rendered more hymns to the sections on **The Gospel, Christian Life, Jesus Christ's death**, but have offered no hymn at all for the "sacramental" section on **Holy Communion**. This latter section is, on the other hand served, in its entirety, by the Congregational Hymnary. The Congregational Hymnary is, in fact, the greatest source of hymns for the Union Bemba Hymnal. It has rendered more hymns, (174), to the Bemba Union Hymnal than any other of the 20 hymnals from the North. This may also be explained by the fact that most LMS missionaries, who after all used the Congregational hymnary, were of the congregational background and would naturally have taken with them into the field the hymns they used at home. Equally important to note is the second highest number of

²⁰⁸Under 'Our Country'

²⁰⁹ In the Supplement

²¹⁰ Under 'God the Son'

hymns, (161), which the SSS has contributed to the Union Hymnal. These Hymns were introduced into the mission field at the close of the 19th Century or soon after. During that period many LMS and CMML (Open Brethren) missionaries, along with many other Christians of evangelical inclination, were strongly influenced by the wave of revivals in Britain and America. These were associated with the great names of the Evangelist Moody and the singer Ira Sankey, his beloved companion, whose spirit of revival was enshrined and expressed in the hymns they composed and sang. The "Sankey" was the new source book of the day for many in Britain. Some evangelical groups, and not a few other denominations in Zambia, after receiving it there, have continued to embrace it to this day.²¹¹

We do not see any themes in the Zambian hymnals that come specifically from the needs and aspirations of the Zambian community. For instance in the UCZ hymnal there are no hymns speaking to the social needs of the many poor Zambians, no hymns addressing nature with its thunderous rains and densely clad forests or the political, economic problems of Zambia, which Christians face everyday. Moreover, although some hymnals in the North have few hymns on funerals, in a country like Zambia with funerals occurring everyday the UCZ hymnal has only two hymns designated for funerals. The Congregational Hymn Book in fact has 11 hymns on funerals and Memorial services. Similarly, the Zambian Christians whose sense of fecundity is acute and their African concept of human community ever with them, have only two hymns on marriages. Again the Congregational Hymn book has 7 on the theme. Yet the service section of the Union book contained an order of service for "marriages of Christians", *Ukuupana kwa Bena Kristu*, with only two improvised hymns

²¹¹ for more light see; A. Sandilands. "Making hymns in Africa". Kanye. Bechuanaland Protectorate; in *The Chronicle of The London Missionary Society*. London. LMS Archives. SOAS. April 1954. pp. 55 & 76.

CHAPTER 4. ENGLISH HYMNS AND THE TRANSLATION PROCESS IN ZAMBIA.

1. Problems of translation; Variant translations of favourite hymns.

There were many translation pitfalls, particularly over the many initial years of missionary work. Those were days when the missionary with his or her limited knowledge of the local tongue, on one hand, and the indigenous who could not make much sense of the new form of vernacular in which the hymns were written, on the other, could not complement each other linguistically, especially when translated hymns were sometimes sung for their melodies and were not particularly understood by the Zambian singers. One Methodist Missionary writes:

And our boys would sing the hymns which had been written in their language by our missionaries. The verses were given out and then sung to some old Methodist tune...The villagers quickly learned the tunes and if they did not know the words that did not prevent them from joining in the melodies... Even if they sang out of tune they were not worried by any anxiety as to what their neighbours thought about them.¹

No translator can justly raise optimistic hopes for a complete and exact transposition of the original sense from one language to the other, especially as far as English and African languages are concerned. Yet behind every translation is that zest for as much perfection as possible. When James Henry Emmanuel Hemans (1888-1906) of the LMS got to Niamkolo, on the shores of lake Tanganyika he undertook to translate a song, No. 658, from, *The Church Hymnary* (*Songs of gladness* 104; *UCZ* 199; *Union Bemba hymnal* 249; *SSH* 228) into the local language of the Mambwe/Lungu people. Admittedly, though full of zeal for a perfect script, Hemans found it no mean task to fit meanings of all the English words into the local context:

¹ Kate L. Kerswell. *Romance and reality of missionary life in Northern Rhodesia*. London. W.A. Hammond. n.d. pp.37f.

I have of late, irrespective of school hours, found it necessary to work very hard even until very late at night translating reading materials and **hymns**: I will enclose one of my latest translations.

However, Hemans bravely set out to do the work:

LWIMBO LWA ANA, *CHILDREN OF JERUSALEM*

English Version	Hemans's Translation (1894)	Local people's revision (1992)
Children of <i>Jerusalem</i> Sang the praise of Jesus' name Children too of <i>modern days</i> Join to sing the Saviour's praise	Ana ya mpanga uze Akulumbanya Yesu Ana mwe ya Africa Mwazwe kumulumbanya	Ana ya mpanga yuze Yakulumbanya Yesu Ana mwe ya Africa Mwazwe kumulumbanya
Chorus Hark! hark! hark! While infant voices sing Hark! hark! hark! While infant voices sing Loud hosannas! Loud hosannas Loud hosannas to our King	Uvwini! yakumulumbanya Uvwini! yakumulumbanya Sanzikini, sanzikini Sanzikini luimbo	Uvwini! yakumulumbanya Uvwini! yakumulumbanya Sanzikini, sanzikini Sanzikini lwimbo
<i>We are taught</i> to love the Lord yuvwe <i>We are taught</i> to read his Word <i>We are taught</i> the way to heaven Praise for all to God be given	Kutemwa Yesu Anvwe Mazwi yakwe onsi; na Nzila itiswe kwene Lelo aulumba Leza	Yano yatemwa Yesu Amazwi yakwe yonsi Ni nzila itiswe kwene Ilo yakulumbanya Leza
<i>Parents, teachers</i> old and young All unite to swell the song Higher and yet higher rise Till Hosannas reach the skies	Akote na ankye pui Pokini luimbo lu Luwile luwilisye Kulu fika kwiulu	Ayakote na yance pwi Pokini lwimbo lu Luwile luwilisye nuku fika kwiulu

Several comments arise from this translation. The variations between original and translation as already indicated, were not always deliberate. They were caused by the missionary's ignorance of the language. Some contemporary speakers of the

ciMambwe/Lungu² have made alternative translations of the song which, compared with Hemans', show some variations, as highlighted in the ciMambwe/Lungu version of the song. Moreover, although Hemans translates the first line of the hymn in question as **Ana ya mpanga uze, *Children of our land***, the original line in *Church Hymnary* actually reads, **Children of Jerusalem**. Hemans also makes substitutions for the third line, *Children too of modern days*, in the *first stanza*. He finds it more comfortable to use the word **Africa** for the words *modern days*. But in the chorus he found no fitting translation for the exclamations, **Loud hosannas...to our King**, and so gave them, instead, **sing the song loudly**. In the second stanza the sense for the untranslated *we are taught...* does not come out in the song. Also the words *parents, teachers...*, have not been translated, although it may be assumed that they are covered in the Mambwe/Lungu term, **akote, the old**. However, as a person of African origin himself, Hemans was intrinsically persuaded to see need for words to be contextual, and so took the trouble to make necessary substitutions. Again, indigenous people innocently sang it mightily, tolerating the deficiencies as they sang. There are still such compelling translated hymns in *Zambian hymnals*, sung in complete ignorance of their significance. Some examples which can be found in the *UCZ Bemba Hymn Book* (not *Union Bemba Hymnal*) are; numbers 9, ***All creatures of our God and King***; 45, ***Rock of Ages cleft for me***; 48, ***How sweet the name of Jesus sounds in a believer's ear***; 99, ***Sun of my soul, Thou saviour dear***; 137, ***Hark my soul it is the Lord***. For instance the hymn No 9, ***All creatures of our God and King*** may be reviewed:

ENGLISH	BEMBA
1. All creatures of our God and King	Fibumbwa fyonse fya panshi
Lift up your voice and with us sing	Aleni twimbile Mfumu
Hallelujah, hallelujah	Aleluya, Aleluya
Thou burning sun with golden beam	We kasuba wabalika
Thou silver moon with softer gleam:	Myengelele imye shiwi
O praise Him, O praise Him	Mulumbanye, mulumbanye
Hallelujah, hallelujah, hallelujah	Alaluya, Aleluya, Aleluya

² Interviews with Rev. Samuel Silungwe, Young missionary to the URC. London, and Rev. L.C.Sikazwe. Student at St. Colm's College. Edinburgh. These are local people who speak the language.

- | | |
|---|--|
| 3. Thou flowing water pure and clear
Make music for thy Lord to hear
Hallelujah, hallelujah!
Thou fire so masterful and bright
that givest man both warmth and light
O praise Him, O praise Him
Hallelujah, hallelujah, hallelujah | Mumana we mu kupita
Bulo lwimbo no kutasha
Mfumu Lesa shiimbeni
Mulilo wa kwafwa bantu
No kubapelo lubuto
Imye shiwi mulumbanye
Aleluya, Aleluya, Aleluya |
| 5. Let all things their Creator bless
And worship Him in humbleness
O praise Him, hallelujah
Praise, praise the Father praise
the son
and praise the Spirit, three in one
O praise Him, o praise Him
Hallelujah, hallelujah, hallelujah | Fibumbwa fyonse fya panshi
Filumbanye no mucinshi
Lesu wesu Mfumu yesu
Tasheni Tata no mwana

Mupashi nao wabuta
Lumbanyeni batasheni
Aleluya, Aleluya, Aleluya. |

A look at the three selected verses of the hymn will show the major variations between the versions. The highlighted lines give us the parallel variations. In the *first stanza* for example, *All creatures of our God and King* has a Bemba translation which means, *All creatures on earth*. The words *..of our God and King*, do not come out in the translation; they cannot be fitted into the translation and make the hymn singable. As a result the emphasis that all creatures belong to God who is King, does not therefore show in the Bemba translation. In the next line, *Thou silver moon with softer gleam* simply renders the Bemba translation which means, *gleams, raise your voices*. And while the English writer makes the lines rhyme, the Bemba translator cannot do the same and get any meaning from the song. In the fifth verse, which is the seventh verse in the Bemba version, the concept of *Three in one* is completely absent, except that the word **Batasheni** says, *(you)praise them!*. But a new convert singer would not know that this **Batasheni** refers to the *Three in one*. The sixth verse speaks about death:

We mfwa yaisa kuli fwe	O death you come to us
Mu kotalala shilili	So very quietly
Tatutina we munensu	We do not fear you, friend
Niwe nkombe yakwa Tata	You are our father's messenger
Wasendo mwana ku mwabo	You carry His son home
We mfwa mune we mutembo	O death, friend but burden

Aleluya, Aleluya,
Aleluya

Hallelujah, hallelujah
Hallelujah

This verse is most welcome to Bemba singers because its melody fits in well with the Bemba funeral dirge. Indeed in most Zambian churches the hymn features, not infrequently, as a favourite selection at funerals of Christians. Similarly the *fourth stanza* gives praise to God; the kind of courteous gesture the Bemba people, like all Africans, would want to display to the head of the family, let alone to their Chief:

We mayo calo nshiku pe
Watupe fyakulya fyonse
Uluimbo mwimbileni
Fimuti na maluba mwe
Langeni lulumbi lwakwe
Toteleni Mfumu Lesa
Aleluya, Aleluya,
Aleluya

O mother of earth every day
You give us the food we need
You sing to Him the song
Trees and all the flowers
Show His greatness
Praise the Lord God
Hallelujah, hallelujah,
Hallelujah

We find, similarly, pitfalls in the translation of UCZ Hymn Number 45, *Rock of ages cleft for me*, Mwe cilibwe ca kale, by Augustine Montague Toplady (1740-78):

Original English Text and order	Bemba Translation	Literal translation in English
1 Rock of ages cleft for me Let me hide myself in Thee Let the water & the blood From Thy riven side which flowed Be of sin the double cure; Cleanse me from its guilt and power	1 Mwe cilibwe ca kale Kamfisame muli mwe Umulopa na menshi Fyansumine kuli `mwe E kundapwa kwa fibi Nsangululwe muntule	You the ancient rock Let me hide in You The blood and water Which flowed for me Is the cure of bad things That I may be cleansed, save me
2 Not the labours of my hands Can fulfil Thy law's demands; Could my zeal no respite know Could my tears for ever flow all for sin could not atone Thou must save and Thou	3 (English text) Nelyo kamo nshikwete Lupanda njikata fye Mumfwike ndi no bwamba Ngafwe ne mbulwa maka Nomba njise nimbipa Munsambe nikesa fwa	I have completely nothing The Cross is what I only hold Clothe me I am naked Help me, the weakling (or) 'that I may help the weakling too' I must now come (as bad as I am) Wash me that I may not come to die alone

3	2 (English text)	
Nothing in my hand I bring	Tekubomba kwandi yo	It is not my works at all
Simply to thy cross I cling;	Kwingangwamya nge lambo	Which can clean me like sacrifice
Naked, come to Thee for	Nelyo naba no mute	Though I become persistent
dress		
Helpless look to Thee for	No kulile nshiku pe	And weep everyday
grace		
Foul, I to the fountain fly,	Fyonse tafilubula	All do not save
Wash me, Saviour, or I die	Nimwe mweka mutula	You alone can save
4	4	
While I draw this fleeting	Lintu nkaleko mweo	When I shall die
breath		
When my eyelids close in	Yakashibata menso	My eyes will close
death		
When I soar to worlds	No kuyo ko nshishibe	And go where I do not know
unknown		
See Thee on Thy	Pa cipuna mumone	(either) 'that I may see
judgement throne		you on the seat' or 'On the seat, you
		see!'
Rock of ages cleft for me	Mwe cilibwe ca kale	You, the ancient rock
Let me hide myself in Thee	Kamfisame muli mwe	Let me hide in You

Both hymnals have four stanzas, but, unlike in the Tumbuka version of the Sumu zaUkristu,³ the orders of the stanzas in English and ciBemba are not the same. The English *stanza 3* comes second in the UCZ hymnal, while the English *stanza 2* comes third in the UCZ hymnal. The 1964 UCZ version still has the 1932 translation order, for the 1932 has *stanza 2* for the English *stanza 3*. But *stanza 3* (which is *stanza 2* in English) of the 1932 version bears a different and not very good translation, as follows:

English Text	Bemba Text	Literal Translation
Not the labours of my hands	Milimo ya ku minwe	Work done with hands
Can fulfil Thy law's demands	Teti 'citya mafunde	Cannot do the law
Could my zeal no respite know	Ngo mute tauleka	If persistence does not stop
Could my tears for ever flow	'Filamba filepona	Tears are falling
All for sin could not atone	Teti ifi fintule	These cannot save me
Thou must save and Thou alone	Muntule mweka imwe	You alone should save me

³ CCAP. *Sumu zaUkristu*. *idem*. 1974. no. 222.

The Bemba version, highlighted, does not make much sense; only the melody sustains the hymn. A review of the highlighted sections in the four stanzas above produces these variations: In the *first stanza*, the *cleft for me* has not been and could not be translated into Bemba. Therefore the sense of sacrifice that these words give to the English version is absent in the Bemba version. Again, in the fourth line, the weight of the phrase, *From Thy riven side*, does not come out clearly from the Bemba version, although the Bemba version explains that the suffering was *for me*. The last but one line in Bemba is a translation of convenience, for singing purposes. The translators simply could not find suitable words to represent the English words; (*cleanse me*) *from its guilt and power*, though naturally they had to use the same words to finish the *stanza*, *Nsangululwe muntule*. In English *stanza 2*, (*stanza 3* in ciBemba), *Thy law's demands* had been translated as, *Nge lambo*. The word, *Ilambo*, really comes from the Bemba word for *sacrifice* to the spirits. One wonders whether the translators were really looking for this meaning. On the other hand, the subsequent four lines, apparently of more complex nature, have been given useful translations. In English *stanza 3*, (*stanza 2* in Bemba) the Bemba translation does not explain the fact that the speaker in the hymn has nothing *to take to Jesus*, or moreover that he is not referring to his material possessions, but rather that, a sinner as he is, he has nothing good enough to present to Jesus. The fourth line, *Ngafwe ne mbulwa maka*, in Bemba, can mean several things. Unfortunately the context does not help a worshipper to deduce that it means, *help me, the weakling*, for it has left room to imply another meaning: *that I may help the weaklings too*, and can even mean, *that I, the weakling, may help*. In the fifth line, *the fountain* is not translated into Bemba. Again, the concept of Jesus as the fountain of life is not reflected in the Bemba version. In the last line, *or I die*, refers to the present state of existence; salvation now, in this life. But its Bemba translation, *nikesa fwa*, refers to the future, *that I may not finally die, on the last day of judgement*. The concept of spiritual salvation beginning in this world and culminating in the, *end of all things*, is therefore missing in the Bemba version. In the *fourth stanza* the first line, *While I draw this fleeting breath* (*let me hide myself in Thee*), has not been given a desirable translation. Also, *See Thee on Thy judgement throne* renders two variant

Bemba translations. Again, the last line has *Thee* represented in the Bemba translation. The word **mwe** is too common to apply to the English *Thee*, which, though only the archaic second person singular, seems to have become an acceptable designation for God. **Mwe** would normally be augmented by other words such as **Mfumu; Mulungu Mukulu; Mulopwe; Kanabesa etc**, to give due emphasis to the word *Thee*.

Similarly, *stanzas* 1, 3, 4, and 6 of the hymn *How sweet the name of Jesus sounds in a believer's ear*, **Shina Iya Yesu busuma**, by John Newton(1725-18070, give us this translation in the UCZ hymnal:

English	Bemba	Literal English Translation
1	1	
How sweet the name of Jesus sounds	Shina Iya Yesu busuma	How good the name Jesus is!
In a believer's ear!	Ku ba busumino!	To those with faith
It soothes his sorrows, <i>heals its wounds</i>	Lilefumya ubulanda	It removes out sorrow
And drives away his fear	No kutamfyo mwenso	And drives away fear
3.	3	
Dear name the Rock on which I build	Libwe lyandi'po nakula	My rock on which I build
My shield, and hiding place	Ni nkwela ya maka	He is a strong shield
My never failing treasury	Cibikilo icafusha	The filled treasury
filled, With boundless stores of grace!	Bwingi bwa cikuku	With boundless stores of grace
4	4	
Jesus my shepherd Brother, friend	Yesu ni Kakumba wandi	Jesus is my shepherd
My prophet, priest and King	Ni Mfumu Katula	He is King and saviour
My Lord, my life, my way, my end	Mwine wandi mweo wandi	My Lord, my life
Accept the praise I bring	Mubulya mapepo	Please take the prayers
6.	6	
Till then I would Thou love proclaim	Nsuke nshimike fyaluse	Until I proclaim of love
With every fleeting breath	No mweo na maka	With life and strength
And may Thy music of thy name	Ne nyimbo she shina lyenu	With hymns about your name
Refresh my soul in death	Shintekyo mutima	That they may refresh my soul

The first line in *stanza 1* has *How sweet the name of Jesus sounds*. The Bemba translators, in their wisdom, used the word **busuma** for the English word *sweet*. A name, even speaking of the name of Jesus metaphorically, cannot be *sweet* in the Bemba conception. But it can be *good*. Hence, instead of translating the Hymn (48 in Union Hymn Book) literally, they had translated it according to the cultural meaning of the word in Bemba. They, in their guided wisdom, used the word *good*; thereby rendering, *How good the name of Jesus sounds, Shina lya Yesu busuma*. Thus the word **busuma** (good) was logically used instead of the word **kulowa** (sweet).⁴ Besides, to term it as sweet would have been to put it in a category of edible things. In the third line *heals his wounds* has not been translated into ciBemba. *Stanza 3* begins with, *Dear name!* The Bemba translation does not have that, and therefore the fondness for Jesus that the writer intended to show is absent in the Bemba version. In the second line, *hiding place*, is represented by the inappropriate word **maka** which, strictly, only qualifies the shield. In effect the phrase is not translated. *Never failing treasury* in the third line has been given words of convenience, **cibikilo icafusha**, quite incomprehensible to one who has no access to the English version. The *fourth stanza* makes some interesting translations. It begins with the description of Jesus as *shepherd, brother* and *friend*. The Bemba translation has used only one; *shepherd*, and avoided *brother* and *friend*. A King, even if a brother, is never addressed casually as brother or friend. That would be a sign of impudence. Similarly wives of African chiefs do not traditionally behave so to their husband-chiefs in public, but in their homes wives regain their prerogative and can even reprimand their husband-chiefs for having spoken the way they did to them in public. This is also seen in daily activities. Junior members of society willingly show respect, **umucinshi**, to senior members, for instance, by giving seats to them first, or by allowing them to take first priorities, or by genuflecting before them etc. In the second line of the hymn the attributes of *Prophet, Priest, King* have been combined in one title, *King*. This also may reflect the fact that

⁴ LMS. *Service Book and Hymn Book, INYIMBO ZA KULUMBANYA, UNION BEMBA HYMN BOOK*. London. The Trinity Press. 1932. no. 135.

sometimes an African chief or King could combine these functions. Yet in the theological sense these have been given to Jesus as distinct offices. The Bemba version does not, unfortunately, show this view. *My Lord, my life, my way, my end*, in the third line has been translated as simply, *My Lord, my life*. The Bemba version does not have the other part; *my way, my end*. which ought to come out too. In the same way, the last line does not have the Bemba translation for *I bring*. It is therefore not emphasizing the singer’s personal presentation of prayers to Jesus. The *sixth stanza* has **no mweo na maka** for the English, *with every fleeting breath*. That is the nearest Bemba translation but by no means the best for the English text. **No mweo wandi onse nangu uli uwapelela** could be nearest to the actual meaning. But the phrase is too long for the metre, hence the forced reduction to **No mweo (na maka)**.

It has not been possible to maintain either the poetic patterns or uncommon language in English hymns after translating them into Zambian languages. Indeed, most Zambian social songs sung in public have tended to maintain the plainer language of ordinary people, leaving the poetic language to ballads of the chief’s palace and funeral dirges. This approach would be useful when presenting hymns to Zambian churches. The hymn *Sun of my soul, Thou Saviour dear, Nimwe kasuba ka mweo* by John Keble (1793-1866)⁵ serves to show how difficult it was for the Bemba translators to get near to the original meanings of the poetry of English hymns.

English	Bemba	Revised Bemba
1		
Sun of my soul, Thou Saviour dear	Nimwe kasuba ka mweo	Nimwe kasuba ka mweo
It is not night if Thou be near	Te bushiku nga mulipo	<u>Ngepo muli pefye lubuto</u>
O may no earth-born cloud arise	Ikumbi limo liisa	<u>Ikumbi nangu fye limo</u>
To hide Thee from Thy servant’s eyes!	Ku menso ku kumufisa	<u>Liisa no kumifisa</u>
2		
When the soft dews of kindly sleep	Lintu nalala mu tulo	Lintu nalala mu tulo
My wearied eyelids gently steep	No kushibata amenso	No kushibata amenso
Be my last thought How sweet to rest	Amatontonkanyo yabe	<u>Amatontonkanyo ndoshe</u>

⁵ Methodist Conference Office. *MHB* no.942 and UCZ. *Inyimbo sha Bwina Kristu*. no. 99.

For ever on my Saviour's breast 3 Abide with me from morn <u>till eve</u> For without Thee I cannot live Abide with me when night is nigh For without Thee I dare not die	Ya kuli mwe mupusushi Mube na ine 'kacelo Tapali mwe te kwikala Mube na ine bwaila Tapali mwe natine mfw	<u>Kuli 'mwe mwe Mupusushi</u> <u>Mbe nemwe kasuba konse</u> <u>Kwabula 'mwe teti mbepo</u> <u>Mbe nemwe bushiku bonse</u> <u>Kwabula 'mwe nga ntine mfw</u>
4. If some poor wandering child of thine Have spurned today the voice divine Now, Lord the gracious work begin Let him no more lie down in sin	Nga umo wa bana benu Naulungana ilelo Mwe Mfumu mulombe nomba Wene mu fibi elala	Nga umo wa bana benu Naulungana ilelo <u>Yesu Mfumu mumwelele</u> <u>Kuti elala ne fibi</u>
5. Watch by the sick, enrich the poor With blessings from Thy boundless store Be every mourner's sleep tonight Like infant's slumbers pure and light	Abalwele mubalinde Na mapalo ya kuli mwe Bakulosho bushiku bu Balale bwino mu tulo	Abalwele mubalinde <u>Mubapele na mapalo</u> <u>Abalelosho bushiku</u> <u>Balale bwino mu tulo</u>
6 Come near and bless us when we wake Ere through the world our way we take Till in the ocean of your love We lose ourselves in heaven above	Mukatupalya kacelo Tatulaenda mu calo Tukasuke tukafike Ku mulu mu luse lwenu	Mukatupalya kacelo Tatulaenda mu calo <u>Pakuti uluse lwenu</u> <u>Lukatufishe ku mulu</u>

The revised Bemba version, underlined, in the present writer's view, gives a translation that would make the meaning more clearly to an ordinary person who has no access to the English version. For instance in *stanza 1* the highlighted words **te bushiku nga mulipo** are an awkward way of saying, *when you (Jesus) are present there is no darkness in my heart (life), for then it is all light*. The original translation here is therefore word-for-word translation and does not give a smooth flowing meaning of the hymn in Bemba. In *stanza 3* of the hymn the sentence, *Abide with me from morn till eve*, is translated, **mube na ine kacelo**, which renders the incomplete translation; *abide with me in the morning*, leaving out, *evening* untranslated.. Furthermore the revised

version gives the words as, or very nearly as they are spoken. Indeed this, as has been seen earlier, fits well with the style of singing for most African songs.

Another example comes from the hymn *Hark my soul! it is the Lord, Umfwa we mutima wandi*,⁶ by William Cowper (1731-1800):

English	Bemba	Literal English Translation
1. Hark, my soul! it is the Lord; 'Tis thy Saviour, hear His word; Jesus speaks and speaks to Thee Say poor sinner, thy lov'st thou me?	Umfwa we m'tima wandi Ni Shikulu aleti We wabifya wanjesha Bushe cine wantemwa?	Hark, my soul 't is my Lord saying You who sin are testing me Do you truly love me?
2. I delivered thee when bound And, when bleeding , healed thy wound ; sought thee wandering, set thee right Turned thy darkness into light	Nakukakwile kale Filaso naposeshe Lubuto nakupele Mfifi yobe nalwile	I unbound you long ago I healed the wounds I gave you light I changed your darkness (or) your darkness I fought
3. Can a woman's tender care Cease toward the child she bare? Yes, she may forgetful be; Yet will I remember thee.	Bushe nyina alabe Mwana untu afyele Nalimo akalaba Ine ndamwibukisha	Can a mother forget Her own child Perhaps she will forget But I remember you (pl) (or) I remember him
4. Mine is an unchanging love, Higher than the heights above, Deeper than the depths beneath Free and faithful, strong as death	Ine naba no luse Lwacile fya mu mulu Lwacile fya mwisamba Lwa cine lwacile mfw	I have love Which supersedes things in heaven It supersedes things on earth It is faithful and supersedes death
5. Thou shalt see My glory soon, When the work of grace is done, Partner of my throne shalt be; Say, poor sinner, lov'st thou Me. Pa cipuna candi pe	5. "Ukamono mucinshi Luntu Tata ampele; Ukekala na ine	"You (sing.) shall see glory What my Father gave me You will stay with me On my throne for ever"

⁶ UCZ. *Inyimbo sha Bwina Kristu*. no. 137. (1964/5 edition). MHB. no.432. (1933 edition).

6.

Lord, it is my chief complaint	Ine ndi no bulanda	I am full of grief
That my love is weak and faint;	Nshamutemwishe cine	I do not love Him sincerely
Yet I love Thee, and adore;	Lelo imwe natemwa	But you I love
O for grace to love Thee more.	Nakulamutemwisha	I shall be loving you more

In *stanza 1* of the hymn above, the third line in Bemba, **we wabifya wanjesha**, is an additional insertion, perhaps for evangelistic purposes, and to emphasize the phrase, *poor sinner* in the next line. It is not the hymn writer's own line. In the *second stanza* the words, *when bleeding* and *'sought thee wandering, set thee right* have not been translated. Yet these words emphasize the seriousness of the hopeless situation into which the sinner had fallen. The Bemba translation, **Mfifi yobe nalwile** for the English, *Turned thy darkness into light* in the last line of this stanza can mean two things. It can mean either, *I changed your darkness into light*, the only logical sense, or *Your darkness, I fought*, especially because the intonation of the Bemba text suggests that meaning. The last line in the *third stanza* raises a similar problem of intonation. The sentence, **Ndamwibukisha**, in Bemba, even going by the Bemba context can also mean two things: *I do remember you (plural)* and *I do remember him (child)*. Indeed both meanings make sense, but not all make correct translation of the hymn writer's text. In the *fourth stanza* the qualifying word, *unchanging* has not been represented in the Bemba translation. Yet it is important to explain the nature of this love by completing the translation. Unfortunately the translators were constrained to leave it out because the metre in Bemba could not accommodate it. It is interesting to note that the two words; *Higher* and *Deeper*, in the second and third lines of this stanza were translated simply as, **lwacile..**, *supersedes*. These metaphors, *Higher than the heights* and *Deeper than the depths*, would render rather long and unsingable translations in Bemba. In the *fifth stanza* the Bemba word **Luntu** should correctly translate **Untu**, because it refers to **Umucinshi** in the first line: **Umucinshi untu (tata ampe)**; *the glory which (my father gave me)*. The translators took advantage of the repetition, *Say, poor sinner, lov'st thou Me*, also found in the last line of *stanza 1*. In its place

they put the sentence, **pa cipuna candi pe**, not found in the stanza but which has nicely completed the sense of the stanza. *Stanza six*, first line, has, *Lord, it is my chief complaint*, to which the Bemba translation renders **Ine ndi no bulanda; I am full of grief**. This may have been a deliberate way of avoiding a confrontation between the sinner and God, as the English text implies; thus fitting the African conception that the subjects ought to be submissive to the rulers who are the custodians of tranquillity and prosperity in the community.

One typical example of a hymn, translated from Latin into English and then into Chibemba, that has changed its words in the process of translation, is hymn 104 in the Bemba Anglican (UMCA) Hymn Book, *Inyimbo sha mu Cibemba*.⁷ The hymn shows a departure from the original text as follows:

English Version	Bemba Version	Literal English
Day of wrath! O day of mourning See fulfilled the prophet's warning Heaven and earth do ashes burning	We bushiku bwa kutina bwa milandu kuli Lesa Fintu fyonse fikesa pwa.	O fearful day, a day of guilt before God All things will come to pass

Its heading in the **Methodist Hymnal**, (No.646, 1933 edit.) is, *Day of wrath! O day of mourning*, while the Anglican Bemba Hymnal has, **We bushiku bwa kutina, bwa milandu kuli Lesa**. If this Bemba text were translated back into English it would render, literally: *O fearful day, a day of guilt before God*. The lines that follow equally have as wide a variance as the first. The hymn is sung with 18 stanzas, but the Bemba version has 9 stanzas, combining two into one with the second as refrain. This means therefore that the melody of the original hymn has consequently changed in line with the words of the modified hymn.⁸ Moreover, in the UMCA Bemba hymnal the hymn appears under hymns for burials of Christians. Death is all doom and there is not very

⁷ S.P.C.K. *Inyimbo sha mu Cibemba*. London. 1963. Hymn no. 104.

⁸ Methodist Conference Office. *The Methodist Hymn Book; with tunes*. London. 1933 [revised 1954]. no. 646; p.561; The Diocese of Northern Rhodesia. *Inyimbo sha mu Chibemba*. London. SPCK. 1963. no. 104.

appears under hymns for burials of Christians. Death is all doom and there is not very much encouragement from the hymn to those who are buried after dying as believers in the Lord. Also it is not clear whether the meaning of the highlighted words has been translated at all.

The foregoing analyses of translations of English hymns help us to make the following observations:

(a) In an attempt to fit the Bemba translation with the English metre certain English words were not included in the Bemba translation. Hence some essential meanings of the English text were missed out and the meanings of the English texts were therefore distorted.

(b) Language/cultural differences contributed to distortions in some translations. Moreover some English words were untranslatable because they were uncommon or non-existent in the Bemba culture or simply because they were inappropriate for the Bemba translation. The words *brother, friend* as applied to Jesus in the English text of hymn, *How sweet the name of Jesus sounds* is a case in point. Furthermore, some English expressions in hymnody are not compatible with the African conception. *..Sweet the name of Jesus* is one case in point. Therefore sometimes inappropriate words were worked into the Bemba stanza just to complete the English metre. Also, certain Zambian words can mean different things depending on the intonations given to them. One typical example is *stanza 3* of the hymn *Rock of ages cleft for me*. The Bemba translation *ngafwe ne mbulwa maka*, as we have seen, rendered both, *help me, the weakling* and *that I may help the weaklings too*. Another point is that poetic language in Bemba music is commonly used in royal institutions rather than social situations. In the latter, plain expressions are favoured, for easier understanding and fuller participation. The temptation to follow the poetic language sometimes caused some translation difficulties.

(c) Given good, contextual and careful translations, some translated hymns would be more useful than they are in their present form. After all, English hymn writers were influenced by factors, some of which are also common among the Africans. For instance, the hymn, *Let us with a gladsome mind*, **tucindike no kwanga**, (ChH. 11; UCZ. 7) speaks about the common need to praise God and is therefore an appropriate hymn for all people. The hymn, *Sun of my soul, Thou Saviour dear*, **Nimwe kasuba ka mweo**, (ChH. 292; UCZ. 99), which speaks of God as the sun and talks about morning, evening and night, the familiar scenes to a Zambian in the sunny country, would be contextually appropriate. The hymn, *Children of the heavenly King*, **Bana bakwa Kristu**, (ChH. 574;UCZ. 195), is equally appealing to a Zambian whose extended family will always have a good number of children around. Therefore some translated English hymns can find room in the Zambian hymnody.

2. Good attempts of translations of English hymns.

Despite difficulties in the language of English hymnody there were some translations into Zambian languages which remain models of good workmanship. For instance, the Union hymnal had some successful translations which have not since been equalled by any in the UCZ Bemba hymnal. The hymn, *He leadeth me: O blessed thought*, **Anondola, anondola** (SSS 542; CH. 695; Union Hymnal 124; UCZ. 175), for example, has the following Union hymnal translation of the *first stanza* and refrain, compared with the UCZ revised translation:

English

He leadeth me O blessed thought!
O words with heavenly comfort fraught
What e'er I do where'er I be
Still 'tis God's hand that leadeth me

Refrain

He leadeth me, he leadeth me
By His own hand He leadeth me
His faithful follower I would be
For by His hand He leadeth me

Union Hymnal

Anondola, anondola
Na ku mutima kwabuta
Pano isonde ndeenda
Ni mfumu ilenondola

Anondola, anondola
Ku kuboko anjikata
Ine nakula mukonka
Klistu mwine anondola

UCZ hymnal

Ku minwe Lesa 'njikata
Ndeendo lwendo na Tata
Mu mfifi na mu kubuta
Ni Tata e wanjikata

Anondola Lesa Tata
Minwe yakwe yanjikata
Imbe mukonshi wa cine
Pantu alondola ine

The Union hymnal has **Anondola**, which translates, *he leadeth me*. The UCZ hymnal on the other hand has, **Ku minwe Lesa anjikata** which translates, *God holds me with his hands*, but it does not bring out the impression of *leading*. The second line has, **na ku mutima kwabuta**, (*all is well with me in my heart*) for Union hymnal and **ndeendo lwendo na Tata**, (*I am travelling with my father*) for the UCZ hymnal. The Union version seems to give a more appropriate translation than the UCZ version. The third line has **Pano isonde ndeenda** (*as I live on this earth*) for the Union hymnal, and **mu mfifi na mu kubuta**, (*in darkness and in light*) for the UCZ hymnal. Again, the Union translation sounds more natural and appropriate than the UCZ one. The last line for the Union hymnal has **Klistu mwine anondola**, *Christ Himself leads me*, while the UCZ hymnal has **pantu alondola ine**, *because he leads me*. This too gives the Union hymnal a better translation of the line. The translation in the refrain equally favours the Union hymnal which uses familiar words that it uses in the other stanzas. Another hymn which gives a fairly good translation in the Union hymnal is, *When upon life's billows you are tempest tossed*, **Mu bulanda bonse ubo usanga** (SSS 745; Union Hymnal 114; UCZ. 173). Both the Union hymnal and the UCZ hymnal have the same translation in all the stanzas except in the second. The UCZ text has departed from the Union one, rendering this poorly translated version:

English	Union Bemba hymnal	UCZ Bemba hymnal
2. Are you ever burdened with a load of care?	Wafininwa no kucula we mwana	Wafininwa no kucula we mwana
Does the cross seem heavy you are called to bear?	Ulupanda ulesenda lwafina	Capindama usendele <u>capina</u>
Count your many blessings every doubt will fly	Pende fintu fyonse Lesa akupa	Pende fintu fyonse Lesa akupa
And you will keep singing <i>as the days go by</i>	Lwimbo kumutotela ulesanga	Ukwemba no kwanga nelyo wacula

In the second line of the UCZ text the translators used the word, **Capindama**, for the cross, instead of the familiar word, **Ulupanda**, as used in the Union hymnal and the current Bemba Bible translation. The last word in the same line, **Capina** (*a poor ...*), if it is not a typing error, is wrong and should be, **cafina**, (*it is*) **heavy**. Similarly, in the fourth line, **ukwemba** (which gives no meaning) should read **ukwimba** (*singing*), or **akwimba** (*go on singing*). Furthermore, the phrase **no kwanga nelyo wacula** (rejoicing though you suffer) is the translators' own invention, for it does not translate the English, *as the days go by*. The Union hymnal translation therefore comes out more clearly here than the UCZ text.

Indeed, some English hymns have received fair translations and have therefore maintained their presence in the Zambian hymnals. But other English hymns will only lend their melodies to the Zambian hymnody while others will fall off the Zambian hymnody altogether. For instance, the hymn, *The Lord's my shepherd, I shall not want*, **Lesa e Kakumba wandi, nshakakabile pe**, has successfully offered its translation to Bemba hymnody, and it has, in turn, been supplied with not less than seven indigenous melodies.

3. The Problems of melody and metre

(A) In the course of many translations of hymns at least two things happened. The first is that the original (English) tunes were often Africanized, in line with the way a particular African language has been spoken. For instance, the hymn, *All glory Laud and Honour*, **Lulumbi no mucinshi**, (MHB. 84; CH. 723; UMCA. 172), has been given this translation in the 1963 UMCA **Inyimbo sha mu Cibemba** Bemba hymnal:

English Text	UMCA (Bemba translation)
All glory laud and honour	Lulumbi no mucinshi
To Thee Redeemer, King!	Ni Yesu twatotela
To whom the lips of children	Ngefyo baice kale
Made sweet hosannas ring.	Hosana baleimba

Thou art the King of israel
 Thou, David's royal son,
 Who in the Lord's Name comest,
 The King and blessed One.

Mwe Mfumu yaba Yuda
 Mwe mwana wakwa Lesa
 Mwi shina lyakwe mwise
 Mwe Mfumu mwe bapalwa

It will be noticed that the Bemba translation has longer lines with more syllables and therefore with prolonged *metre*. Similarly, the hymn *Let us with a gladsome mind, Tusekele no kwanga*, has this translation, in the same UMCA *Inyimbo sha mu Cibemba* hymnal, which does not sing exactly like the original tune:

English

Let us with a gladsome mind
 Praise the Lord for He is kind

For His mercies aye endure
 Ever faithful, ever sure.

UMCA (Bemba translation)

Tutotele Mfumu yesu;
 e wa luse no wa cine

Luse lwakwe lwaikala
 lushibepa lwafulisha

The Africanisation of melodies that has taken place in the process of translation and revisions of English translated hymns has affected the sense of many hymns. Sometimes too, in the process the *melodies* of the original hymns were lost altogether. But while for some this has been at the cost of the loss of original meanings, for others this has been to better and full enjoyment of the indigenized hymns. One example is the hymn, *The Lord's my shepherd I 'll not want* (CH. 62) **Lesa e (Kakumba) Kacema wandi** (UBHB 98; (CH.62; UCZ. 23)).⁹ It is not only sung in an indigenous melody, but there are as varied as 3 indigenous melodies given to it. This is apart from its English tune *Evân*, in the English hymn book, by Rev W. H. Havergal:

⁹ Made from Psalm 23, and appears number 23 in the UCZ Bemba hymn book. This hymn appears in 14 of the 20 Hymnals of the North, yet it has been given a large number of indigenous melodies, as will be seen later.

The Lord's my Shepherd

CRIMOND CM

Words: Francis Rous (1579-1659)
revised for *Scottish Psalter*, 1650
Music: melody by Jessie S Irvine (1836-87)

Capo 3(D) C7 (A7) F (D) C7 (A7) F (D) B \flat (G) F/C (D/A) C (A) F (D)

The Lord's my — Shep - herd, I'll — not want;

C (A) G/D (E/B) G7 (E7) C (A)

He makes — me down to — lie

F (D) C7 (A7) F (D) C (A) F (D) Gm (Em) C (A) F (D)

in pas - tures green; He lead - eth — me —

B \flat (G) F/C (D/A) C (A) F (D)

the — qui - et — wa - ters by.

{ : :s, | s,d: m : r | dl:s, : | s,:s,d: m }

Lesá e Kacema wandi nshakakabi-

The Lord's my shepherd I 'll not want, He makes me

{ d : r :- | f :mr : d | r :md :l, | s,:s,d: m }

le pe Ku mulemfwe alentwala ku menshi ya

down to lie, In pastures green He leadeth me, The quiet

{ r : d :- }

bumi

waters by;

or Kilmarnock, a tune by N. Dougall.

{ d : m | s : l |sm : m | r : d | l : s|d': s }

Lesá e Kacema wandi nshaka kabi-

The Lord's my Shepherd I 'll not want, He makes me

{ dr : m | r :- | s : l | s :d' |mr : d | r : m }

le pe ku mu-le-mfwe a- lentwala

down to lie In pastures green; He leadeth me

{ l : s |dr : m | r : d | - :- }

ku menshi ya bumi

The quiet waters by.

or even Crimond CM by Jessie S. Irvine (1836-87).¹⁰

The following variant melodies are used in Zambian churches:

1. { s | m:-: r | d:rd:l, | s,-: s, | d:- }

Lesá e Kacema wandi (nshaka)

{ d | m:-: m | m: r: d | r:- :- | - :- }

nshaka- kabi-le pe

{ s | m:-: r | d:rd:l, | s,-: s, | d:- }

ku mu- lemfwe alentwala (kume-)

{ d | m:- d | r:- :m | d :- }

ku me-nshi ya-bumi

¹⁰ See the tune for "The Lord's my Shepherd" as in *Mission Praise*, no. 660.

2. {s,: d | m: m | m: d |m:r | d:-| l,:-}
 Lesa, Lesa e Kacema wa-ndi
- {s,: d | m: m | m: m | f:-| r:-| -:-}
 nshaka, nshakabile- pe
- {m : m | m: d | m: r | d:- | l,:-| s,:d}
 ku mulemfwe alentwa-la kume-
- {m : m | m: d | r: -| d:- | -:-}
 ku menshi ya bu-mi
3. {dr | m : d :rd |:l,:s,}
 Lesa e Kacema wandi
- {mm | m : m : f | r :- }
 nshakaka-bi-le pe
- {dr | m : d :r.d |l, :s,}
 ku mulemfwe alentwa-la
- {dr | m : d :r |d :- :-}
 ku menshi ya bu-mi

This is the area in Zambian hymnody where, in the final analysis, most of the translated hymns from other lands find their place. Its faster Zambian melodies make it suitable for evangelistic assemblies and Christian initiation ceremonies. With similar effect the hymn *Ten thousand times ten thousand, In sparkling raiment bright, Makana na makana, ya bafwikwa tutu* (C.H. 550; SSS. 1024; UBHB. 17; UCZ. 16) has been given a fast Zambian melody, different from the tune *Civitas Dei* by A.J. Caldicott:

Makana na makana, ya bafwikwa tutu

{d|m:m |r: r|d :d|:-:d |f:f|m :m|r:- |:-}

Ifita fya balubulwa fyanina ku mulu

{r|m:m | f:f|m :m|r:r|d:m |r: r| d:-|-}

Fyapwa fyonse nafipwa, ukulwa ne fibi

{d|m: m|r:r|d: d|-:d| f:f| m: m|r:-|-}

Beswileni ifipata aba kabengile

{r|m: m|f: f|m:m|r: r|d :m|r:r| d:-|-}

Aleluya, aleluya

{d|m:m|r: r|d:d|-}

Ku (u)watufwilile

{d|f:f|m:m|r:r|-}

Aleluya, aleluya

{r|m:m|f: f|m:m|r }

Nao alimine

{r|d: m|r:r|d:-|-}

This melody is used more than the English tunes which, after all, are not familiar to many Zambians. To it has also been supplied a refrain (chorus) **Aleluya, aleluya** which is not in any English version. On the other hand, the Union Bemba hymn number 166, **Upepe ku macaca, upepya kasuba**, as seen in the earlier chapter, believed to have been written by William Freshwater at Mbeleshi, and sung to the tune: *A little lamb went straying*; SSH., 25, has since been given a faster melody in ciBemba. The new melody probably originates from Southern Africa, but it has been used by churches in the Southern part of Zambia among the Tonga people, in the Methodist area:¹¹

1.

Upe- pe ku maca -ca Pray early in the morning

{m|d:f:m |r:s:l|s:-|-|m :-}

Upe- pya ka-suba Pray sometime in the day

{d|l:f:r| d:-:t|d:-|-|-}

¹¹ The translation into English is by the present writer, and is put, as much as possible, to march with the melody.

Upe- pe pa cingu-lo Pray also in the evening
 {m|d:f|m|r:s:l|s:-|-|m:-}
 Upe- pyo bu-shiku And pray too in the night
 {d|l:f|r |d:-:t| d:-:-|-:-}
 No m'ti-ma o-nse wi-se With all your mind concentrate
 {mf|s:-:s|l:-l |s:-:-|m:-}
 Fya pa-nshi u-fumye forget all earthly things
 {m|s:- :s | f:-:m|r:-:-|-:-}
 Ku mo-byo le- fuka-ma Kneeling in prayer at your home
 {m|d:f|m|r:s:l|s:-:-|m:-}
 Mu nka-ma upepe In secret break your heart
 {d| l:f:r| d:-:t|d:-}

Fibusa ibukisha In prayer remember all friends
 Pepela babiyo Them that are dear to you
 Pepela abalwani And pray for all the enemies
 Nga balekucusha That work against your way
 Ulombe ngo li weka Tell God and plead before Him
 Ifyo ulebulwa And let Him know your needs
 'Mapepo yonse lombu But in the name of Jesus
 Mwi shina lya Yesu. Must all your prayers be made
 Nga wabulwe cifulo If no place be convenient
 Mu nkama upepe In secret say your prayer
 Lelo 'matontonkanyo But let your thoughts be cleansed
 Yabuta yabepo By the spirit of the Lord
 Yengile muli iwe Let them dwell in your living
 No mwine mupashi And with the power of God
 Yalefika ku mulu Then He who hears the penitent
 Kulyu yo umfwa pe Will welcome all your prayers

Tatuli no bupalo There is no other blessing
 Bwalingana bulya To match with this from Him
 Shifwe aletupela That God our Lord and Father
 Bulya nga twalomba Gives us when we do ask
 Uli ne nsoni bushe? Do you feel shy my dear friend?
 Kuli Yesu pepa Just pray to Jesus now
 Ibukisha sekela Rejoice and please remember
 Lesa 'likutemwa That God loves you indeed.

The hymn is sung to the accompaniment of horn-pipes blown by men of strong breath, to the chanting and jubilation of the Christian assemblies. This is what a Zambian congregation is most at home with. All these changes that have taken place with translated hymns in the revision process has, in a way, helped make the hymns the people's hymns.

Second, since the metres of indigenous languages differ from those of English, some translated hymns were given additional syllables or verses or a different metre to each line, similar to the Africanisation process above. And sometimes a hymn was consequently transposed into a completely different tune in order to make it singable. This is correctly observed also by the editor of the English version of *Hymns for Malawi, Nyimbo za Mulungu*.¹²

It is realized more than ever that many of the hymns are far from being suitable either in words or music as a medium of praise for the African Church. A more truly African hymn book is an urgent need....Some hymns have been set to a tune different from that in the old edition ...the committee decided to write down all tunes exactly as they are sung in Malawi, for European tunes are generally spontaneously adapted to the African way of singing...the committee itself did not change these tunes: we simply wrote down what has become the traditional way of singing such tunes in this country.¹³

A.R. Godfrey, in the introductory note of his edited UMCA Hymnal at Chipili Mission, indicates that sometimes songs had to be adapted in order that they could fit into the English metre:

¹² CCAP. *Hymns for Malawi*. Blantyre. Christian Literature Association in Malawi (CLAIM). 1916 (1975-English edit.). Also see The American Board Mission in South Africa. *preface to Amagama Okuhlabelela; Zulu Hymnal*. (reprint). Natal. American Board of Commissioners for Foreign Missions. 1936.

¹³ CCAP. *Hymns for Malawi*. preface. pp4-5.

When the reference for a tune is to the “English hymnal” it should be understood that, as in the “Lala Book”, there is generally some slight adaptation required in order to fit the trochaic metre of the words.¹⁴

Godfrey must have been referring to hymns like *We plough the fields and scatter The good seed on the land, Tulima no kutanda imbuto pano panshi* (MHB. 963; *Inyimbo sha Eklesya Sha ku Cipili* 113). The Bemba version will not march with the English metre in all the lines, as can be seen in the following:

English	Cipili (UMCA) version
We plough the fields and scatter	Tulima no kutanda
The good seed on the land,	imbuto pano panshi
But it is fed and watered	Imfula e imesha
By God’s almighty hand	E bupe bwakwa Lesa
He sends the snow in winter	Ni Lesa cine cine
The warmth to swell the grain	Ameshe filyo fyonse
The breezes and the sunshine	No kufikusha bwino
And soft refreshing rain	Kuwamya ne fisabo
 All good gifts around us	 Fyonse ifisuma
Are sent from heaven above	Fyafuma kuli Lesa
Then thank the Lord,	Toteni Lesa, toteni Lesa
O thank the Lord	Ena wa luse lonse
For all His love	

Except for the lines 1, 3, 5 and 7, some of the lines in the stanza do not march with the English metre. Therefore the singers have to make room for the surplus words in their singing. In fact in some places new words are used in order to make a complete metre. As late as 1958, Dr. John Parry wrote, among other things, on the corruption wrought by similar crude hymn translations:

Christmas at Mbereshi [Mbeleshi] would be very dull for the people if it was not for the singing.... And what do they sing? Many of the traditional melodies of Christendom; sometimes the tune has suffered almost as much as the words have in being put into a foreign tongue....¹⁵

¹⁴ A.R. Godfrey, in his note to *Inyimbo sha Eklesya sha ku Cipili*. Cipili. Mindolo Press. 1945 (revised edition). [1st edition 1932]. p.vii.

¹⁵ J. Parry, ‘translation work,’ *The Chronicle of the LMS*. London. LMS Archives. SOAS. 1958. p. 229.

Furthermore, there are some hymns in Zambia which, in the translation process, were made to lose their original tempo in an attempt to make them easily translatable. Some hymns were therefore translated using tunes which would suit the African's metre, tempo and, sometimes, melody as well. Similarly, there were certain foreign tunes which proved too difficult for an African's temperament. The hymn, *The Lord 's my shepherd I 'll not want*, for instance, sung to **Stracathro** would probably send a Zambian congregation to sleep. But the same hymn sung to a Zambian tune:

Lesá e Ka-cema wandi (nshaka-)

{s | m :- : r | d : r.d: l, | s, :- : s, | d :- }

nshaka- kabi-le pe (kumu-)

{d | m :- : m | m : r : d | r :- : s, | d :- }

ku mu-lemfwe alentwala (kume-)

{s | m :- : r | d : r.d: l | s, :- : s, | d :- }

ku me-nshi ya bumi

{d | m :- : d | r :- : m | d :- }

changes the tempo and brings life back into the singing congregation. In fact this particular hymn; number 23 in the UCZ Bemba Hymn Book, has not less than seven tunes. Of these, three are indigenous melodies and are more popularly used in local worship. Two of the indigenous melodies are:

(a)

Lesá e Ka-cema wandi

{dr | m : d : rd | l, : s, }

nshakakabile pe

{mm | m : m : f | r :- }

ku mule-mfwe alentwala

{dr | m : d : rd | l, : s, }

ku menshi ya bumi

{mm | m: d: r | d: - }

(b)
(Lesa) lesa e Kacema wa-ndi
{s,:d |m :m|m :d |m : r| d: -| l,:- }

(nshaka) nshakakabile pe
{s,: d| m:m |m :m| f :- |r :- }

ku mulemfwe alentwa-la
{m: m | m :d |m :r| d:- |l,:- }

(kume)ku menshi ya bumi
{s,:d|m :m |m :d|r :-|d : - | -: }

Also in the process of translation, meanings of some hymns were altered, watered down or distorted completely because words needed to match with the *metre*. For instance the *first stanza* of the English hymn *Onward Christian soldiers, marching as to war*, **Mwe bashilikale, mwaya ku buta** (C.H. 701; SSS.706; UCZ.151) received the following Bemba translation which departed from the English meaning:

English Version	UCZ Bemba hymnal	Literal English
Onward Christian soldiers	Mwe bashilikale	You soldiers
Marching as to war	Mwaya ku buta	You are marching to war
With the cross of Jesus	Lupanda lwa mwine	The cross of His own
Going on before	Luletangila	Going on before
Christ the royal Master	Yesu Mfumu yesu	Jesus our Lord
Leads against the foe	Akulatwensha	Will lead us on
Forward into battle	No luunga lwesu	And our flag
See His banners go	Twakulasenda	We shall be carrying

The present writer found this hymn being sung in a military camp at Kitwe. The soldiers sang it mightily, perhaps with a conviction that the hymn was talking about them as military soldiers, as indeed it is addressing them, *you soldiers*, **Mwe bashilikale**, in the first line. This is so because the second line confirms in the Bemba translation that they are *marching to war*, and not that as Christians they are *marching as to war*. The correct translation for *marching as to war* would be **muleya nga ku**

buta. The full translation should have therefore been, **Mwe Bashilikale bakwa Klistu, muleya nga ku buta, *You Christian soldiers, are marching as to war,*** which long translation the metre could not take.

4. The importance of intonation

Intonation of words was another important issue which translators needed and still ought to give their careful consideration. Certain words in Zambian languages can mean several things, depending on the intonation or sense of sentence. We have already come across some of them when dealing with the hymns. Below are examples of more such Bemba words, for instance, with more than one meaning:

<u>English</u>	<u>Bemba</u>	<u>Can also mean</u>
meat	Inama	bend/bow/droop
door	umwinshi	a pounding stick
to be sweet	ukulowa	to bewitch
to open	ukwisula	to be full
the cross-road	amasansa	elephant grass
stews	imito	ashes
beat	ukuma	to be dry, etc

The hymn, *Sun of my soul, Thou Saviour dear* in the UCZ hymn book, whose translation needs a complete revision, has an example to this effect:

English	Bemba
Sun of my soul, my Saviour dear	Nimwe kasuba ka mweo
It is not night if You are near	Te bushiku nga mulipo (nge po muli pe lubuto)
O may no earth-born cloud arise	Ikumbi limo liisa (ikumbi nangu fye limo)
To hide You from Your servant's eyes	Ku menso ku kumufisa (liisa no kumufisa)

Poetry or no poetry, the **bold** type substituted for lines 2, 3 and 4 would make a speakable translation, nearer to the English version. Otherwise the word **liisa**

(pronounced **lí-sa**) in the third line, for instance, would mean *it [the cloud] comes [to hide you]*.. instead of *may it not come [to hide you]*, (pronounced **liisa**).¹⁶ Another problem of metre and melody is noticed in the translation, in part, of the hymn, *Children of Jerusalem, sang the praise of Jesus's name, Utwa mu Yelusalem* (ChH. 658; UBHB.249; UCZ 199):

English Version	Union Bemba Hymnal	UCZ Bemba Hymnal
1. Children of Jerusalem Sang the praise of Jesus' name Children, too, of modern days Join to sing the Saviour's	Twina Yelusalem Twalilumbenye Yesu Nemwe bana ba nomba Katula lumbanyeni	Utwa m' Yerusalemu Twatashishe Imfumu No twaice twanomba Twasanshako kulumba praise
2. We are taught to love the Lord We are taught to read His word We are taught the way to heaven Praise for all to God be given	Tulelangwo kutemwa Tulelangwa mashiwi Tulelangwa no mulu Tumulumbanye Lesa	Twafundwa twitemwe Na ku fyebo tuteshe Twalangwe yamu mulu Twatota Mfumu Nkulu
3 Parents, teachers , old and young All unite to swell the song, Higher and yet higher rise Till hosannas reach the skies	Bafyashi na baice Bonse mwimbyo lu lwimbo Luwile luwilishe (mwimbe mwimbishe sana) Lusuke lufikeko	Na bana na bafyashi Baimbilo mupashi Lwimbo ulu lukulu Lufike na mu mulu

In the first line of *stanza 1* both the *Union Bemba Hymnal* and the *United Church Bemba Hymnal* do not translate in full the word, **children**. They have **Twina** and **Utwa** both of which mean simply, *of....* Therefore even when the reader comes to the third line where the words, **children, too, of modern days**, are mentioned, it is not yet clear

¹⁶ Dan Crawford's remarks on the perplexities of translation work, be it of the Bible or of hymns, deserves quoting here: "You will forgive my silence in the past, but I have been 'shut in' to a great work - translating God's New Testament into this Luba language. This means long years of preliminary 'scaffolding' work: and a result that is most surprising! Romans for instance almost speaks: the Pauline phraseology being so attainable in Africa! Again John is not the same Greek as Luke, say, and the Chiluba is accordingly different. I kept a note book for 'shavings', all the time, of course and really never knew my Bible before! Then above all, hush of soul is very necessary and, in fact, 'who is sufficient for these things?' The cry seems to sound from the throne of God 'Take off thy shoes from off thy feet - the ground is holy! [holy!]" G.L. Tilsley. *Dan Crawford of Central Africa*. London. Oliphants Ltd. 1929. p. 465

to someone without the English text what the, **Twina; utwa**, is referring to. The other meaning these words would otherwise give is, *those (clever ones) of Jerusalem*. What would in fact have completed the meaning of the line is the word **Utwana (twina Yelusalemu, or twamu Yerusalemu)**. But the metre could not take in all those words, hence the abbreviation and the consequential divergences of meaning. In the first line of the second English stanza, the, *we*, does not necessarily translate the Bemba **Tu** or **Twa**. Again, to someone who has no English text the two can refer to the **Twina** or **utwa** in the first line of the *first stanza*. Therefore because of the interpretation from the first stanza the **Tulelangwo**, of the first line in the *second stanza* can also mean, *They (the little Children) are being taught*, and not just, *we are taught*, as in the text. Likewise, the **Twafundwa** can also mean, *They (the little children) are taught* (pronounced (Twáfúndwá) and not just *we are taught*, **twafundwa**, (pronounced twáfúndwá), as the text says. The last Bemba word **twitemwe** in the first line of the *second stanza* correctly means *let us love ourselves*. The sentence **Twafundwa tuitemwe** therefore means, *we are taught to love ourselves*. What the translators actually wanted to write was a longer sentence **Twafundwa ukuti titemwe Mfumu**, (**twáfúndwá ukúti tútemwé Mfumu**), *we are taught to love the Lord*, which is what the English line says. But in order to fit the translation into the metre they cut some words, thus rendering variant meanings in the UCZ text and distortions in its meaning. In the *last stanza* the English word, *teachers*, has not been translated because the words would not march with the metre. The teachers are therefore not represented in the Bemba translation. In the same *stanza* the third English line has not been given a meaningful translation. The **Luwile, luwilishe** in the *Union Bemba Hymnal* and the **Lwimbo ulu lukulu** in the *UCZ Bemba hymnal* are translations of convenience. One wonders why they did not prefer to use these words **mwimbe mwimbishe sana**, *raise your voices very high*. They seem to fit into the metre quite well and fit the meaning of the sentence. They also needed better words for what is really UCZ translation of convenience **Lwimbo ulu lukulu**. Besides, the translators of the hymn, *Hark, my soul, it is the Lord, Umfwo mutima wandi* (CH.352; UBHB 115; SSS. 365) experienced similar problems of metre:

English Version.	UBHB Version.	Literal meaning
Hark my soul! it is the Lord 'Tis thy Saviour; hear His word Jesus speaks and speaks to thee "Say, poor sinner, lov'st thou Me?	Umfwo mutima wandi Ni Shikulu aleti Yesu alekwipusha Bushe cine wantemwa?	Listen to my heart 'Tis my grandfather, saying Jesus is asking you Do you really love me?

In the first line in English, *Hark my soul*, has been translated in Bemba as, **Umfwo mutima wandi**. This Bemba translation can mean either, *listen to my heart* or *(you) hear my heart (beat?)*. The translation they actually needed is, **Umfwa we mutima wandi, listen, you my soul/heart**. This latter translation was properly used in the revised UCZ hymnal No. 137. The last line in the first stanza, *say, poor sinner, lov'st thou Me?* was translated as, **bushe cine wantemwa, Do you really love Me (now)?** This gives an impression that the sinner has not been loving Jesus and that Jesus wants to find out whether the sinner has now decided to love Him. This therefore gives a different picture from the one in the question Jesus asked Peter in John 21:15, from which the hymn actually derives, *Do you love me more than these?*¹⁷ The Bemba translation **Bushe cine walintemwa, Do you truly love Me?** would therefore, in this sense, be more appropriate. Yet because of the metre it has been avoided by both the UBHB and the UCZ hymnals. Instead a shorter translation has been used, thereby changing the deeper meaning of the English text.

Sometimes the *tone/intonation* has been distorted by metrical considerations. The translation of the *first stanza* of the hymn *We have heard the joyful sound: Jesus saves! Jesus saves! Yakwa Yesu imbila, Atula! Atula!* (SSS. 1079; UCZ. 141; UBHB. 185) below illustrates the point:

¹⁷see SSS. 365 (revised and enlarged edition- 1200 pieces) and CH.352, the text on which, it would appear, the writer of the hymn, William Cowper, based the hymn, as indicated in SSS.

English Version

UCZ. Bemba Hymnal

We have heard the joyful sound:	Yakwa Yesu <i>imbila</i>
Jesus saves! Jesus saves!	<i>Atula! Atula!</i>
Tell the message all around:	Ku nko shonse ni mbila
Jesus saves! Jesus saves!	<i>Atula! Atula!</i>
Bear the news to every land	Soseni ci ca cine
Climb the steeps and cross the waves	Ku babifya bacula
Onward! 'tis our Lord's command	E lifunde lya mwine
Jesus saves! Jesus saves!	<i>Atula! Atula!</i>

The first line, *We have heard the joyful sound*, has been translated into Bemba as, **Yakwa Yesu imbila** which means, *It is Jesus' proclamation*. The sentence *We have heard* does not come out in the translation because the full translation cannot match with the metre. Besides, the Bemba word **imbila**, using another intonation, can also mean a command; *you sing (for..)*. Unfortunately the context cannot save it from having this alternative interpretation. The second English line *Jesus saves! Jesus saves* properly translates **Yesu atula! Yesu atula!**. But again this has been cut to **Atula! Atula!** in order to satisfy the English metre. The translators assume that the word **Yesu** will be taken for granted. But anyone who has no access to the English text will not understand what this **Atula** refers to. Moreover the words **Atula** as it is accentuated when singing can also mean *he saves*, and *he tears* and *he off-loads*, as indicated respectively at three consecutively italicised points above. To one without the English text the message can be confusing. The Union Bemba Hymn Book had a better translation for *the stanza* than the UCZ:

English Version

UCZ Bemba Hymnal

UBHB

We have heard the joyful sound	Yakwe Yesu imbila	Ifwe natumfwe landwe
Jesus saves! Jesus saves!	Atula! Atula!	Yesu mupusushi
Tell the message all around	Kunko shonse nimbila	Kabebeni kwa muti
Jesus saves! Jesus saves!	Atula! Atula!	Yesu mupusushi
Bear the news to every land	Soseni ci ca cine	Kabiyeni ne landwe
Climb the steeps and cross the ways	Ku babifya bacula	Muye mu fyalo fyonse

Onward! 'tis our Lord's command	E lifunde lya mwine	E lifunde lya Mfumu <i>(pantwe funde lya Mfumu)</i>
Jesus saves! Jesus saves!	Atula! Atula!	Yesu mupusushi

The highlighted lines of the 1932 Union Bemba Hymn Book *stanza* are translated in better quality Bemba than that in the 1964 UCZ version. This stanza perhaps is one example of good old translations of hymns by William Freshwater. Freshwater himself does not give any annotations of correction to this stanza, except a comma after the first letter, *E*, in the seventh line, and that, only to emphasize its meaning, *Yes*.¹⁸ The present writer, however, thinks that this particular line **E lifunde lya Mfumu** could have been improved with the alternative translation **pantwe funde lya Mfumu**, *for this is the Lord's command* and still march with both the intonation and the English metre. Another example of the problem of intonation is found in the hymn *Sowing in the morning, sowing seeds of kindness* (SSS.757) **Tanda ulucelo mbuto sha mutembo** (UBHB. 182). The italic Bemba word, **mutembo**, as sung in this hymn, can also mean, *a heavy load*. Yet what a Christian is being asked to sow here are not seeds of a heavy load. A better word would have perhaps been **luse**. Hence to avoid the problem of intonation the words, **imbuto sha luse** could have fitted into the metre rather than using **mutembo**, a word with more than one meaning.

5. The problems of context

A quick look at the first stanzas of the following selected hymns in the *Union Bemba Hymn Book* will serve to show further how difficult it was and continues to be to translate certain words and concepts from one language and culture to another:

UBHB NO.	ENGLISH. ¹⁹	BEMBA.	LITERAL MEANING
80	Begone unbelief My Saviour is near And for my relief Will surely appear	We fibi fuma Katula 'lipo Napa kungafwa Alemoneka	You bad thing, out (of me!) The Saviour is present And when helping me He is to appear

¹⁸ LMS. *The Union Bemba hymn Book*; William Freshwater papers. p96.

¹⁹This is no. 390 (CH); no. 14 (SSS)

245	CHRS	Singing Glory, ²⁰ glory, glory	Baleanga, anga, anga	They are rejoicing
254		Be the matter ²¹ what it may Always speak the truth	Muli fyonse mune we ²² Sose cine pe	In everything my friend Speak the truth all the time
		Whether at your work or play	Mu kwangalo kubomba	At play, working
		Never from this rule depart	E musango wawama	This is a good practice
		Grave it deeply on your heart	Ulembe pa mutima	Write it on your heart
		Written 'tis up-on your chart	Watupele ni Lesa	He who gave us is God
		Always speak the truth	Sose cine pe	Speak the truth all the time

In the first hymn, the **We fibi fuma** is really a very literal translation of the English expression, *Begone unbelief*. The nearest we could come up with in the translation of these English words is, **Ukukanasumina nakupwa**. But the metre does not march with the words, and so a shorter version was found which does not give the proper meaning. There are many such English expressions alien to Zambian context which were difficult to translate into local languages to suit the English metre. In the hymn No. 245, the English Chorus, *Singing glory, glory glory* has been translated as, **Baleanga, anga, anga**. Yet before a King the subjects do not **anga**, they rather, **anga**, among themselves, especially when they defeat their enemies or as they scare their enemies with bows and arrows. They *prostrate fall*, **ukukunkula** or *praise*, **ukusalifya**, before the King as they drop down their weapons, **ukutula amata** in submission to him. **Anga** is subjective, it tells of one's might and pride in what he has achieved, while **ukukunkula**, *prostrate fall* or **ukusalifya**, *praise* is objective; it shows obedience and demonstrates submission to the one with overall authority. The nearest

²⁰ CH. no. 741; Ch.H no. 600.

²¹ SSS. no. 1167. Based on Psalm 86:11

²² This should actually be, **Nangu fye cibe shani**, *come what may!*

words here would perhaps be, **balesekela, sekela, sekela**, which depicts *being happy*, the state in which the chief would like his subjects to be.

The second Hymn, No. 254 gives us three difficulties. The first line *Be the matter what it may*, translates **Muli fyonse mune we**. The variant translation **Nangu fye cibe shani, come what may!**, would render a nearer meaning to the English text. The line *Never from this rule depart*, **E musango wawama** does not translate the actual meaning, save that it sings well. Similarly, the line *Written 'tis upon your chart* has also been given a translation **watupele ni Lesa** only for singing convenience. Furthermore, in the UCZ hymnal the translators had immense difficulties in translating the following hymn, *In the Bleak mid-winter, frosty winds made moan* by Christina Georgina Rossetti (1830-94) (*ChH*. 50 - 1927 version; *MHB*. 137 - 1933 version; *ChH*. 50; *UCZ*. 220):

English	Bemba	Literal Translation ²³
1.		
In the Bleak mid winter	<i>Kale ubushiku Yesu afyelwe</i>	One night long ago, Jesus was born
Frosty winds made moan		
Earth stood hard as iron	<i>Aishile panshi Mwana munono</i>	He came to this earth a little baby
Water like a stone		
Snow hard fallen, Snow on snow, snow on snow	<i>Lelo ncende isuma tayasangilwe</i>	But there was 'nt found any good place,
In the bleak mid-winter	<i>Pa kufyalwa kwakwe</i>	Where he could be born
Long ago	<i>Kale na kale</i>	Long long ago.
2.		
Our God, heaven cannot hold Him	<i>Mu mulu bangeli balemwimbila</i>	Angels in heaven Are praising Him
Nor earth sustain		
Heaven and earth shall flee away	<i>Fyonse alekele</i>	He gave up everything
When he comes to reign	<i>Kwikala panshi</i>	To come and stay on earth
In the bleak mid-winter	<i>Asendeme mu cani</i>	He slept on the grass
A stable place sufficed	<i>Ngombe shalila</i>	Cows are making noise
Lord God Almighty	<i>Takwete inanda</i>	He had no dwelling place
Jesus Christ	<i>Pano pa calo</i>	Here on earth

²³The literal translation does not match with the melody.

The Union Hymnal wisely avoided translating this hymn altogether. It was too much out of context. The UCZ hymnal, however, bravely brought part of it in. But the translators used the melody of the hymn much more than the words, which tune they found still useful for the Christmas season. Yet, for people without any knowledge of snowy winter, the UCZ hymnal could not include, with much sense, the English *stanzas 1 and 2* in their original text. This, presumably, is because of the difficulties of phrases like *snow on snow; earth ... hard as iron; water like a stone* etc. They had to find other suitable Christmas words for them. On the other hand translators were comfortable with *stanzas 3 and 4* which speak, in *stanza 3*, about *angels and archangels in heaven* and, in *stanza 4*, about *what can I give Him, poor as I am*. For a *Zambian* these issues are less complex to talk about or translate than snow because they are part of their life experiences. In fact the *last stanza* on poverty appeals readily to many of the *Zambian* singers. It is interesting to note how the following words in the *third stanza* have been translated:

English	Bemba
Angels and archangels	Abangeli mu mulu
May have gathered there	Bamalaika
Cherubim and Seraphim	Balemulumbanya
Thronged the air;	Kulya ku mulu
But His mother only	Pano panshi ba nyina
In her maiden bliss	Bamulelele
Worshipped the Beloved	Bamufukatile
With a kiss	Mulya mwitanga

The highlighted words in the English text have not been translated into Bemba. Therefore, the phrase, *May have gathered*, in the second line has not been represented in the Bemba text. Also the words, *Worshipped the Beloved* and, *With a kiss*, have been avoided and supplied with the translation that Bemba culture would accommodate: **Bamufukatile**, (*she embraced him*) and **Mulya mwitanga** (*there in the manger*). This is what a *Zambian* mother would do to a beloved child.

Two more examples are as follows:

UBHB No.	English Version	UBHB Version	Literal Translation
86.	Our blest redeemer ere He breathed His tender last farewell A Guide a Comforter bequeathed With us to dwell	Lintu Yesu ashalikya Bananganga bakwe Kasansamusha apele Kuba nefwe	When Jesus bid farewell to His assistant (medicinemen) He gave the Comforter To be with us
104	Sweet is the ²⁴ work my God my King To praise Thy Name, give thanks and sing To show thy love by morning light. And talk of all Thy truth at night	Milimo iyi yawama Ya kulumbanyo , kutota Kulango lusho lucelo Kulange cine cungulo	This work is good/ This is good work. For praising, clapping. To show kindness in morning To show truth in the evening

In the hymn *Our blest Redeemer, Lintu Yesu ashalikya* (CH.181; UBHB 86), the first line, *Our Blest Redeemer ere He breathed His tender last farewell*, has been translated to mean that Jesus was bidding farewell to His disciples. The word that the translators used for *disciples* is **Bananganga**. It is interesting to note that the word **Bananganga** derives from the language of traditional medicinemen or expert specialists. Hence it refers generally to the attendants of the traditional medicine-man or attendants of an expert in a particular profession. The common term used now in the Bible for the word *disciples* is **Abasambi**, which in Bemba properly means *those who are learning*, hence, disciples. It is equally interesting that the UCZ hymnal does not use this term but prefers to use the old term Bananganga even though they had access to the new

²⁴CH. no. 247.

Bible translation, **abasambi**, for *disciples*. The English word *bequeathed* has been translated as simply, **apele**, *he gave*. Unfortunately this waters down the deep sense of bequeathing and does not therefore represent the idea of leaving behind an endowment. The words **Ashilile** (pronounced **á-shi-li-le**), *he left ...for..* could have been better than **á-pe-le**. In the hymn, *Sweet is the work, my God, my King, Milimo iyi yawama* (CH. 247; UBHB. 104), the English word, *sweet* has been translated as **yawama**, *good*, instead of the actual word **yalowa**, *sweet*. Again, this is because work cannot normally be conceived as being sweet in a Zambian language. Two other English words that are intriguing in the translation are, *to praise*, and *give thanks*. They are translated as **kulumbanya**, *to praise*, and **kutota**, *to clap*. The last words *to clap* are correctly translated basing on the traditional way of life. The traditional way of praising or greeting the Bemba chief or any elderly person with respect is by clapping before him, and sometimes even falling prostrate.

6. Indigenous hymns in translation

The foregoing are some of the translation pitfalls that the translators, particularly of hymns have been wrestling with, especially when translating from English to a Central African language. On the other hand it is relatively easier to translate from one African language to another because generally, traditional Bantu concepts are similar. For instance the following locally composed Tumbuka hymn was translated into three other Bantu languages smoothly or with minimal difficulties. The reader will notice at a glance in the following example that the highlighted words across the different languages used have very close resemblances. That similarity therefore makes the translation work relatively easier:

TUMBUKA (Sumu 46)

1.
Hena mwana wa mberere
Wakuyegha zyakwananga
zitu zonse

NYANJA (Nyimbo 324)

Ona Mwana wankhosayo
wakusenza zakuipa zathu zonse

Refrain.

Mwana mberere
watieghera
zakwananga **zitu zose**

Mwana wankhosa
watisenzera
zakuipa **zathu zonse**

2.
Wakayegha **m'tupi lake**
Wakawura kuzgorako
pakumkoma anali duu

Anasenza **m'tupi wace**
Pakukhomedwa pamtanda

NAMWANGA (No.56)

BEMBA (UCZ. NO.66)

1.
Lola **umwana** wa Ngonzi
Wino wasend'ukuifya
kwitu **konsi**

Mona **umwana** wa Mpanga
Uwatusendele membu
shesu **shonse**

Refrain.

Mwana wa ngonzi
watusendela ukuwifya
kwitu **konsi**

Mwana wa mpanga
Uwatusendela imembu
shesu **shonse**

2.
Atup'**umuwili wakwe**
Tavwanzile nanti cimwi
pa ku komwa

Asendelyo **mubili wakwe**
Tasosele nelyo kamo
pa lupanda

Another observation can be made here. Not only does each Zambian generation tenaciously require its different translation versions, but each Zambian dialect will also insist on its own translation. This can be illustrated as follows using translations of the same hymn, *Let us with a gladsome mind*:²⁵

ENGLISH

UMCA- BEMBA

(LMS)- UNION BEMBA HYMNAL²⁶

1.
Let us with a gladsome
mind,
Praise the Lord for he
is kind

Tutotele Mfumu yesu
wa luse nowa cine

Tusekele no kwanga
Pantu Lesa musuma

²⁵ (written by John Milton; 1608-74).

²⁶ The English version is from *CH.* no. 8, *SSS.*no. 765, *MH.* no. 18; The UMCA is the 1963 version, no. 127; The LMS is the 1932 Hymn book, no. 5.

CHRS

For his mercies er'e endure- Ever faithful ever sure-	Luse lwakwe lwaikala Lushibepa lwafulisha	Pantu aba no luse Pa bantubakwe bonse
2. Let us blaze his name abroad For of gods He is the God.	Natutashe shina lyakwe Mfumu ya sha mfumu shonse.	Tumutotele bonse Ni Lesa eka wene
3. He, with all commanding might Filled the new made world with light	Mwine eka abumbile Fintu fyonse panwe sonde	Icalo abumbile Nefyaba umo mwine
4. All things living He doth feed His full hand supplies their need	na kasuba ka mu mulu Alikapingwile nshila	Aba ne fintu fyonse Aletulela bonse
5. He, his chosen race did bless In the wasteful wilderness	Ne filole fya panonse Afilisha fyonse bwino	Alebatangilila Bantu bakwe mu nshila
6. Let us with a gladsome mind Praise the Lord for He is kind	Wene atusakamana nefwe mu bulendo bwesu	No luse atumona nangu tubya babipa
7. - -	Mwine abishisho mweshi Ntanda nasho shilebeka	Eco tusekelele Lesa wesu musuma
8. - -	Tutotele Mfumu yesu Ewa Luse no wa cine	
9. - -	Alesunga ben- Isreli Lupwa lwakwe, mu bulendo.	

Several conclusions can be drawn from the foregoing translations:

(a). These translations are intelligible to people in all Bemba language dialects. But each area prefers its own style. Yet the two Bemba versions are far from being exact, as can be seen in the translation text. In both Bemba versions the meaning of the third English stanza has been grossly misrepresented. For the English version, *He [God]*,

with all commanding might, filled the new made world with light, UMCA hymnal has, **mwine eka abumbile fintu fyonse panwe sonde**, which translates, *He alone created everything on earth*. While the words speak the truth they, however, do not translate the lines. For the same English lines the LMS hymnal, likewise, has, **Icalo abumbile, ne fyaba umo mwine**. This translates *the earth he created and all therein*. In both translations the sense of *God's might* and *the filling of the world with light* is not reflected.

(b) The *fourth stanza* in the UMCA. version does not correspond with the English one. Its English lines read, *All things living He doth feed, His full hand supplies their need* for which Bemba UMCA hymnal has, **Na kasuba ka mu mulu alikapingwile nshila**. This translates literally, *And the sun in the sky, He has designed its path*, quite different from the English text. In fact this stanza should be regarded as an addition to the hymn. The nearest to the English *stanza 4* is UMCA *stanza 5* which gives this translation **ne filole fya panonse, afilisha fyonse bwino, and all living things on earth, He feeds them well**. The English *stanza 5* corresponds with UMCA *stanza 9* where the author of this hymn has deduced that the phrase *His chosen race* refers to the Israelites; hence, **Ben- Isreli**.²⁷ In fact the concept of *His chosen race* does not seem to be embraced in the UMCA Bemba translation. The line, **alesunga ben-Isreli, lupwa lwakwe mu bulendo** refers specifically to the Israelites without making reference to a new Israel, a concept that ideally should include them. It will be remembered that this danger of confining God's intervention in people's lives only to the people of Israel was, in some respects, avoided by Hemans of the LMS Tanganyika mission when he was translating the hymn, *Children of Jerusalem*, (Ch.H 658). He sensed the need for the indigenous people to feel part of God's redemption process by substituting words the people would interpret literally as alien with words they would understand as applying to them. for instance instead of using, *Children of Jerusalem sang the praise of Jesus' name* he used *Children of our land sang the praise of Jesus' name*. And for,

²⁷ **Ben-Isreli** should have actually been translated, **Bena Isreli** in that Cibemba language, but that "a" is missing is, understandably, for convenience of singing.

yu/

'Kafukauka kaliko musambe
Samben\ mu mulopa wa mpanga

208

Blessed assurance Jesus is mine*

S.S.S., 873.

Nombo kwifiba naifiba,
Yesu antula, alempofa;
Amfumya mu mfifi, na ku mfwa;
Ni ku mutima, ankosefa.

Ndi ne cimwemwe, ndeanga pe,
Ndetafa Yesu, 'Mfumu yandi,
Ndi ne cimwemwe, ndeanga pe,
Ndetafa Yesu, 'Mfumu yandi.

Ndi ne cimwemwe, ndeangila
Ifyacindama fya kwa Lesa:
Mutima wandi kwamoneka
'Maka ya Mfumu, no kutemwa.

Mu | m- | 5 | e | m- |

Nombo mutima watalala,
Yesu na ine, bucibusa,
Ndelindilila, ndelolela,
Ku luse lwakwe lwa kulela.

Mu mutima e mwamoneka,

209

Once more my soul

S.S.S., 474.

Nalimbife we mutima wandi,
'Siwi Iya Mpusufi;
'Mfumu nomba leka ntale' mone,
Buse, musumine?

108

| 8 | 'lyo |

eyo; /

Eyo; eyo; Lesa njafweniko
'Kuba wenu;
Mwanfita mu mulopa wafina,
Eyo\ ndeba wenu.

Mu cikuku emu mpokelele,
'Kutemwa kwenu 'ku;
Pali Klistu eyo ndesumina,
'Mucetekele pe.

e po/

Mwalifiba ubunafa bwandi,
No mwenso nakwata;
'Maka yandi yafuma kuli 'Mwe, /m-
Ne lelo mumpele.

'Mfumu, mwise mubapele lelo
'Cikuku pa kwimba;
Tuikale, tutile bonse fye;
'Ndeba mwina Klistu."

Balelombe lyo mwali panduse,
'Mfumu nga mwatemwa?
Pa kwasuka, Eyo, mwalesosa,
Eyo, twikalile.

8/

210

Return, O wanderer,
to thy Home

Ch.H. 166. S.S.S., 456.

Bwela, mwana, walubile
Wiso alekwita;
Wiluba pe mu fibi'fi,
Wilaba mulanda;
Bwela, Bwela.

Yesu alekwita;
Apapata no Mupafi, /a
Isa muno ganda:
Bwela, bwela. /s

Bwela, mwana, walubile
Wipena fye, isa;
Ku mfwa takuli na use, /t
Cikuku cileya;
Bwela, bwela. /s

Bwela, mwana, walubile

109

Come to the Saviour

S.S.S., 1165.

Mwise kwa Yesu, mwiko-
kola, [n]fila,
Mu nkalata 'tulangē
n]fila,
Pa kati kesu ali nomba,
Mwikokola, mwise.

←Kulongana no kuse-
kela; [ti]sa;
←Nge mitima yalibu-
tifa;

←Yesu ne mwe tuka-
longana, [m]ulu.
←Ku mwesu ku
mulu.

"Lekenya bana," mu-
mfwe jiwi,
'Mitima yenu isuleni,
Iyi Mfumu yenu saleni
Mwikokola, mwise.

Tontonkanyeni ali pano,
Ilandwe lyakwe tefeniko,
'Mafiwi yalesoswa yano,
Mwikokola, mwise.

Bringing in the Sheaves
S.S.S., 757.

Tanda ulucelo
Mbuto fa mutembo,
Tanda akasuba,
Na pa cungulo;
Ukulalolela
Ubulobololo,
Fwe tukesa leta
'Mipo ne nseko. / Fya kututula.

'Fya kututula, fya ku-
tutula, [kut]ila.
Tukesa sekela pa ku

Tanda kalebala,
E na mu finjingwa,
Te kutina mfula,
Nelyo ni mpepo;
E nge ncito yapwa,
Pa bulobololo
Fwe tukesa leta
'Mipo ne nseko. / Fya kututula.

Muye mulelila,
'Kutandile Mfumu,
Nga twawa, twaloja,
Twayebelela;
Ngo kulila kwapwa,
Akatusengela,
Fwe tukesa leta
'Mipo ne nseko. / Fya kututula.

There's a Call Comes
S.S.S., 1082.

Kulyu bwite bulefuma kwi filya,
"Leteni ulubuto."

.../.../ +
all verses
+ chorus }

Kulya bantu ba kuya pokolola,
"Leteni ulubuto."

'Lubuto, lwe landwe lisuma
Lubalikile konse
'Lubuto, lwe landwe lisuma
Lubalike pe na pe

Ii/ijiwi lya ku Makendoniya;
"Leteni ulubuto."

No bupe bwesu twakulatambika,
"Leteni ulubuto."

Icikuku ca kwa Yesu cise pe,
Tutume ulubuto,
Ne misango ya kwa Yesu ibe tye,
Tutume ulubuto.

Twinenuna mu kubombe milimo,
Tutume ulubuto,
Tulonganya'ba kwingila kwa Yesu,
Tutume ulubuto.

There are Lonely Hearts
S.S.S., 802.

Kulya bantwa balecula,
Apwe nfiku fileya;
Kulya bantwa baleloba
Apwe nfiku fileya.
Tube fwe 'baleafwa
Bonfa bali mu n]fila
'Fingi kuti twacita,
Apwe nfiku fileya.

Sileya! fileya!
Sileya! fileya!

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Children, too, of modern days, join to sing the Saviour's praise he had *Children of Africa, you also must praise Him*. It was therefore necessary to consider, for translation purposes, not only the theological issue but the cultural issue as well. The English *stanza 6* of the hymn *Let us with a gladsome mind* corresponds with UMCA *stanza 8*, and the LMS *stanza 7*. The LMS *stanza 6* is merely an addition to the hymn.

7. The Revision Process

(a) The hymns revised.

In the process of hymn revisions some of the English translated hymns have changed, both in tune and meaning. As missionaries have learnt the indigenous languages better they have seen deficiencies in old translations which have needed revision. Since the creation of Zambian hymnals already seen in an early chapter, subsequent revisions of translated hymns have been made by individual churches. It has, nevertheless, been seen that revision work has added very little or no new indigenous hymns to the hymnals. One outstanding missionary who did significant revision work was William Freshwater of the LMS. He embarked on the revision of the 1932 Union Bemba Hymn Book only a few years after it had been published; that is between 1932 when it was published and 1936 when he died.²⁸ Freshwater, himself the architect of the hymnal's translation, after seeing the 1932 hymn book through, realised that there was a lot more to be done on his translation work.²⁹ Although Freshwater did not live to see the perfected work of his translation through, he had made initial annotations in his personal copy of the hymn book, as experience had shown him throughout the years, in readiness for further revision. For instance, the first line, *Once more my soul*, of Hymn

²⁸ see a photo copy of a sample of his annotations from

his personal hymn book. Peter Freshwater. *William Freshwater papers*. Edinburgh.

²⁹ Relevant to this section is a warning which W.J. Saville of Milu, Papua New Guinea LMS mission field gave in 1931 to workers in Papua New Guinea that may need to be repeated here. It equally applies to all who seek to be translators of Christian literature anywhere: 'The job of an original translator of the scriptures into any one of the many languages of New Guinea must obviously start with the learning of the language of his particular people. He has no dictionary ready to hand, no written grammar to consult and the people possess no form of writing. They convey their thoughts ..by word of mouth only..The vocabulary is there with the people'. see LMS. *The Chronicle of the LMS*. London. LMS Archives. SOAS. November, 1931. p246

209; in the Union Bemba hymnal (SSS 474), had earlier been translated, **Nalimbile we mutima wandi**. He later corrected the translation **Nalimbile**, which in fact translates, *I sang*, to read **Nalimbi ilyo**, which correctly translates *here comes another word*. The hymn, *The Lord is King*, **Shikulu e Mfumu calo** (UCZ. 5; UBHB. 13; CH. 58), had, **Abantu bese muwile**, for the English, *Let every creature speak his praise*. In the Bemba version the word, **muwile** would translate, *that I may fall on him*. But in his annotation, Freshwater gave the correct word, **mwawila**, *give Him praise*, for it. In the hymn, *Our Blest Redeemer* (UBHB. 86; CH.181), the first line, *Our Blest Redeemer, ere He breathed His tender, last farewell* had been given the Bemba translation **Lintu Yesu ashalikya**, which actually means *when Jesus told them to remain behind*. The bidding of farewell, which is the true sense of the sentence, is absent in the translation. Freshwater, in his later annotation, gave the correct translation, **Lintu Yeswa shalikepo**, *when Jesus bid them farewell*. And wherever he had used the word **Musiplitu** he correctly substituted it with the word **Mupashi**, the traditional word for spirit, rather than **musiplitu**, a word borrowed from English. In the hymn, *When peace like a river*, **Ilintu mutende uleya na ine**, (Union Hymnal 125; UCZ 156), the *third stanza* begins: **Impulumushi shintu naulungene**. The Bemba word **naulungene** connotes the sin of adultery. Freshwater substituted it with the word **nacita-cita** (*that I have done unwisely*) in order to include all other kinds of sin. The SSS Hymn, number 757 (Union hymnal 182), *Bringing in the Sheaves*, **Tanda ulucelo 'mbuto sha mutembo**, was given a significant change in the last line of all the stanzas. The English version has, *We shall come rejoicing, bringing in the sheaves!* for which the Bemba translation was **Fwe tukesa leta mipo ne nseko**. Freshwater translated the word *sheaves* as **fya kututula**. This makes sense among the Bemba people because this later word means *the foodstuff harvested for the grain-store*. The word **mipo** would have meant simply, *bundles*, a word that could not have meant much sense to the Bemba. In the hymn, *Sinners Jesus will receive*, **Yesu aita babi, abapokelela fye** (Union hymnal 211; UCZ 144; SSS 390), Freshwater improved on the *third stanza* as follows:

English	Union Hymnal (1932)	UCZ Hymnal(c1964)
Now my heart condemns me not	E usambo lubembu (<u>E usambo mutima</u>)	E usambo lubembu
Pure before the law I stand	E uposho mutima (<u>E uposho mupashi</u>)	E uposho mutima
He who cleansed me from all spot	Apa no lubuto bu (<u>Aba e lubuto tutu</u>)	Nomba ku cilye cakwe
Satisfied its last demand	No mulilo washima (<u>Baikalo mutende</u>)	Teti ntine nakalya

His reasons for the revision are clearly noticed; In the first line, **E usambo mutima** is more appropriate than **E usambo lubembu**. Indeed it is the heart (**mutima**) that is cleansed, not the sin (**lubembu**). The stanza is difficult to translate from both the theological and linguistic points of view. But Freshwater's approach seems to be a better one. It is therefore unfortunate that the UCZ translation goes back to the original translation, particularly in the last two lines, instead of following Freshwater's revision of the stanza. In the hymn *Great God and wilt Thou condescend, Mwe Lesa muli bakulu* (Union hymnal 253; CH.727; UCZ. 206), the following revision was made by Freshwater:

English	Union Bemba Hymnal (1932)	UCZ hymnal (1964)
2. Art Thou my Father? Canst Thou bear	Muli Tata munsuminyo (Mwe Batata musuminyo)	Muli Tata munsuminyo
To hear my poor imperfect prayer? Or wilt Thou listen to the praise That such a little one can raise?	Kutesha mapepo yandi; Mumfwikishe malumbanyo Nalumbanya ne mwaice	Kutesha mapepo yandi Mumfwikisha malumbanyo Nalumbanya ne mwaice
3. Art my Father? let me be	Muli Tata muleke mbyo (Mwe Batata muleke mbyo)	Muli Tata mulekyo mbyo
A meek, obedient child to Thee And try in word and deed and thought	Mwana watekanya wenu Mu mashiwi na mu ncito	Mwana watekanya wenu Mu mashiwi na mu ncito
To serve and please Thee as I ought	Mucite fintu mwatermwa (ndecita fintu mwatermwa)	Mucite fintu mwatermwa

In the first line of the second stanza the word **munsuminyo**, with the voice lowered at **nsu**, means either, *may you accept me*, or *may you believe me*. Freshwater changed it to **musuminyo**, which means *may you accept to (hear my imperfect poor prayer)*, which, going by the English text, should be the correct translation. In the third stanza the fourth line, in both the Union hymnal and the UCZ reads **mucite fintu mwatemwa**. This means, *you (may) do what you want*. This has been corrected to, **ndecita fintu mwatemwa**, *that I may be doing what pleases you*, which, according to the English text, is the intended meaning of the words.

The hymn, *I am so glad that our Father in heaven*, **Ndesekela Tata wa mu mulu** (SSS 38; Union hymnal 233; UCZ 200), was given this revision :

English	Union hymnal(1932)	UCZ hymnal (1964)
I am so glad that our Father in heaven	Ndesekela Tata wa mu mulu (ndesekela shifwe....)	Ndesekela Tata wa mu mulu
Tells of His love in the book he has giv'n	Anjebele fya kutemwa kwabo (.... fya kutemwa kwakwe)	Anjebele fya kutemwa kwakwe
Wonderful things in the Bible I see	Mu nkalata ndemone fisuma	Mu nkalata ndemone fisuma
This is the dearest that Jesus loves me	Icacisha, Yesu alentemwa (.... Yesu alintemwa)	Icacisha, Yesu alintemwa
Refrain	Ndesekelela alentemwa (ndesekela pantwa 'litemwa)	Ndesekelela alintemwa
	Yesu, Yesu , alentemwa (Yesu Yesu alintemwa)	Yesu Yesu alintemwa
	Ndesekelela alentemwa (ndesekela pantwa 'litemwa)	Ndesekelela alintemwa
	Yesu alentemwa (Yesu alintemwa)	Yesu alintemwa

In the first line of the first stanza Freshwater decided to use, **shifwe**, *our Father*, the objective way to address God in a community, instead of just **Tata**, *my Father*. The,

anjebele fya kutemwa kwabo, translates, *he told me of their love*. The revised translation, anjebele fya kutemwa kwakwe, correctly gives the desired meaning, *he told me of His love...* The Chorus's, ndesekelela alintemwa, would translate literary, and depending on the intonation, *I am rejoicing he loves me*. On the other hand the revision ndesekela pantwa lintemwa gives the meaning, *I am rejoicing over the fact that He loves me*.

These and many more are revisions made to the 1932 Union hymnal by William Freshwater. Unfortunately since then there has not been any **systematic** follow up to his revisions. Many of his translations still remain in their original form. It is realised however that there have been some random revisions made to some hymns, such as the aforementioned hymn, *Once more my soul, Nalimbile we mutima wandi*, (SSS. 474; UBHB. 209). But these have not always been based on Freshwater's annotations. And there are still many hymns which need translation revisions, on which some of his annotations can be found useful.

What is said of Freshwater's LMS field may be said of other mission fields in Zambia. There have not been substantial revisions to the translated hymns in Zambian hymn books. Nevertheless, despite all the deficiencies in the translation work, people have kept singing the hymns innocently and meticulously. How little the meaning of such hymns is perceived is revealed only when individuals are asked to explain the meaning of what they have been singing.

Furthermore while in the initial years of the missionary enterprise very few if any indigenous people helped in the translation exercise, in later times missionaries have consulted with indigenous Christians on the deeper meanings of certain words. Sometimes indigenous Christians have participated in both the translation and revision processes, particularly of scriptures, either on their own or along with missionaries. And lately, in the last part of the 20th Century, revision of hymn translation work has been done solely by the indigenous. However, there has always been great need for

more efficient translation work. The following are examples, in the Bemba hymnal of the LMS, of hymns that have changed some stanzas or words in the revised UCZ hymn book; the first is, *O happy day that fixed my choice, on Thee, my Saviour and my God!* (SSS. 866)

UNION BEMBA HYMNAL (No.187)

UCZ HYMNAL (182)

1.

'Busuma sano bushiku
Apo nasanga Katula
Mutima wandi wayanga
Ndebeba fye 'bantu bonse

Buno bushiku kushuka
Apo nasanga Katula
Mutima wandi wayanga
Ndebeba fye 'bantu bonse

'Kushuka! 'kushuka!
Ilyo ansamba ku fibi
No kumfundisho kupepa
No kusekele nshiku pe
'Kushuka! 'kushuka!
Ilyo ansamba ku fibi

'Kushuka! 'kushuka!
Apo ansamba ku fibi!
No kumfundisho kupepa
No kusekele nshiku pe
'kushuka! 'kushuka!
Apo ansamba ku fibi

3.

Utushe nombo mutima
Wileka fye Mfumu yobe
Sango mutende kwa Lesa
Fisuma fyonse ukwete

Utushe fye we mutima
Wifuma ku Mfumu yobe
Sango mutende kwa Lesa
Fisuma fyonse ukwete

In the first line of the first stanza the UBHB has **Busuma sano bushiku, apo nasanga Katula**, which is simply a statement, *It is a good day on which I have found the Saviour*. In the UCZ hymnal we have, **Buno bushiku kushuka, apo nasanga Katula**, which is an expression of great joy, *How wonderful it is on this day for me to find the Saviour!* The meanings expressed by the two translations are different. Similarly, in the third stanza, the UBHB translation, **Utushe nombo mutima, Wileka fye Mfumu yobe**, in the first instance, is not good ciBemba. Second, it literally renders the meaning, *The heart should now rest, it should not just let 'your' Lord*. On the other hand the UCZ has **Utushe fye we mutima, Wifuma ku Mfumu yobe**. This means, *Now, my heart, you rest, and do not depart from your Lord*, and seems to give a fairer meaning of the English text; *Now, rest, my long divided heart, fixed on this blissful centre, rest; Nor ever from thy Lord depart*. Apparently William Freshwater's copy

does not have any suggestions for significant changes on this hymn. The other hymn is, *I 'm not ashamed to own my Lord, Or to defend His cause, Tekuti nkane Yesu yo*, (SSS.883; UCZ. 185). The hymn itself is complicated to translate from English into the Bemba language. There are more Bemba words which cannot fit well into the English melody. Both the UBHB and the UCZ Bemba hymnal texts are therefore far from rendering excellent translations. However, the UCZ revision seems to have finally got a more straightforward text:

ENGLISH VERSION	UNION BEMBA HYMNAL	UCZ HYMNAL
1.		
I'm not ashamed to own my Lord Or to defend His cause Maintain the honour of His Word The glory of His cross	Ku Mfumu yandi ne landwe Nshileba na nsoni Ndeangila pe ku muti Ndelumba mafunde	Te kuti nkane Yesu yo, Ndemucetekela Pa muti ancito mweo Ne shiwi lindela
Refrain.		
At the cross, at the cross where I first saw the light And the burden of my heart rolled away It was there by faith I received my sight And now, I am happy all the day	E ni ku lupanda Eko nashibukile Kufina kwa mutima kwalipwa Nabulileko ubusumino Nomba ndasekele nshiku pe	Pa muti, pa muti yashibulwa menso Ne cafina candi casendwa fye Mwandubwile mwasenda no mwenso Nomba mwampelo kusamwa pe

This first stanza of the hymn gives very different texts in the course of its revisions, at different times. In the first line the English *I 'm not ashamed to own my Lord, or to defend His cause* has been translated, in the UBHB (1932), as, **Ku Mfumu yandi ne landwe, nshileba na nsoni**. This, though faithful to the text, requires a person with a poetic mind to understand. The UCZ hymnal text (c1964), **Tekuti nkane Yesu yo, ndemucetekela** which translates literally, *I cannot reject Jesus, I do trust Him*, gives a clearer text for an ordinary Christian. Both Bemba versions fail the English text in their translation of the lines, *Maintain the honour of His Word, the glory of His cross*. The UBHB has **Ndeangilape ku muti, ndelumba mafunde**, *I am always glorifying before the cross, I am praising the law (of God?)*. It is not clear to the present writer

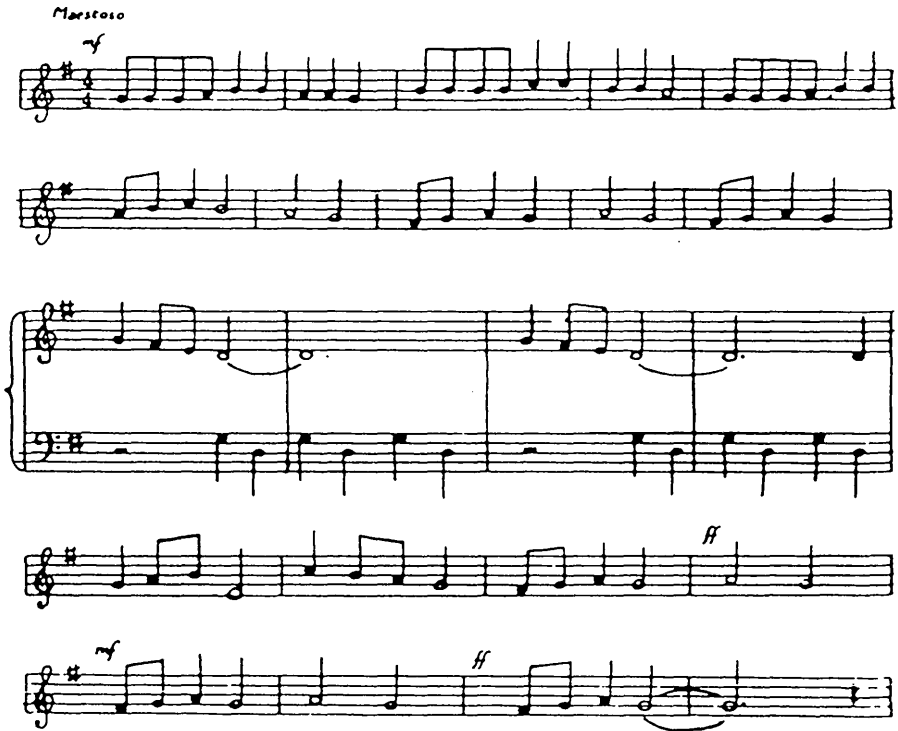
what the translators had in mind here. The later version in the UCZ hymnal renders, **Pa muti ancito mweo, ne shiwi lindela**, a translation not altogether intelligible to the singers.

(b) Hymns omitted from revisions.

It should also be noted that in the course of revisions some hymns have been omitted from revised hymnals. Sometimes this was due to their unpopularity; perhaps those that introduced them did not teach the tunes well enough or the hymns were not the people's favourites because of their complicated tunes. Isaac Watts', *I sing the almighty power of God, that made the mountains rise* (C.H. 46), **Nyimbya maka yakwa Lesa, ayalenge mpili** (UBHB 14) is one example; the 'London New' tune sounds rather dragging for ordinary Zambians and has not attracted enough attention for inclusion in the revised edition. A similar one is *Eternal Light! Eternal Light! How pure the soul must be* by Thomas Binney (1798-1974) **Lwa ciyayaya, lubuto, yangwe fyo abuta!** (UBHB 15). The words are so good, and Freshwater had made a number of corrections to the 1932 text, but its tune (Newcastle, as in Ch.H.36) does not seem to have been attractive enough to Zambians. Another hymn in this category, with a complicated tune is *Conquering now and still to conquer* (SSS. 673) **Ukwansha nomba akulaansha** (UBHB. 102). Often such hymns have also been difficult to translate. Hence, these have now been reserved only for special choir singing. Other hymns the revision team decided to drop for some theological, cultural or linguistic reasons. The hymn *From Greenland's icy mountains, from India's coral strand, Where Afric's sunny fountains role down their golden sand*, (CH.318; SSS. 1070) **Ku calo ca Greenland, ne mpili sha Indya, Ku kasuba ka ka 'frika, akabalikisha** is a case in point. The two national anthems in the UBHB, *God bless our native land* (CH.554) and the National Anthem *God save our gracious King* (ChH.553) **Lesa pale Mfumu** (UBHB. 271) appear only in their modified translations,³⁰ understandably, for political reasons. This is despite the fact

³⁰ The two national anthems were sung in English melodies, but the words suited the local political situations. Yet they have been omitted. These were based on, *God bless our Native Land* (CH. 554), **Mupale ci calo** (UBHB 270) and *God save our gracious King* (CH. 553), **Lesa 'pale Mfumu** (UBHB 271).

The National Anthem of Zambia



1. Stand and sing of Zambia, proud and free,
Land of work and joy in unity,
Victors in the struggle for the right,
We've won freedom's fight.
All one, strong and free.

CHORUS:

- Praise be to Gjd,
Praise be, Praise be, Praise be,
Bless our great nation,
Zambia, Zambia, Zambia.
Free men we stand
Under the flag of our land.
Zambia - praise to thee
All one, strong and free.
2. One land and one nation is our cry,
Dignity and peace neath Zambia's sky,
Like our noble eagle in it's flight,
Zambia, praise to thee,
All one proud and free.
 3. Africa is our own mother land,
Fashioned with and blessed by God's good hand,
Let us ail our people join as one,
Zambia praise to thee,
All one proud and free.

that Zambia was a British colony. Indeed, at the time of Freshwater, 1902-1936, there were no political problems to warrant their exclusion. Yet Freshwater had taken care to use only the melodies for the national anthems, and to leave out the words which did not relate culturally or politically to the Zambian context. Furthermore, during and after the struggle for independence Zambian people have become careful with the wordings of hymns with political implications. Instead of the two national anthems, the current UCZ hymnal has one, **Lesa 'pale Mfumu, God bless the Chief/King** and the African national anthem, **Lesa shipaleni Africa, God bless Africa**, on the pattern of South Africa's national anthem, **Nkosi sikeleli Africa**, from which the present Zambian anthem, *Stand and sing of Zambia proud and free*, derives its melody.³¹

(c). There are some translated **hymns still in common use** mainly because their short translations are easy to learn and understand. Examples of such hymns are; ***For the beauty of the earth, for the beauty of the skies, Pa busuma bwa calo, pa busuma bwa mulu*** (C.H. 43; UBHB. 63). The hymn does not possess an attractive melody by the Zambian taste, nor does it state any strange message to a person of the tropical region. But its words are attractive because they flow smoothly with no undue complications. ***Soldiers of the cross, arise, Mwe fita fya lupanda*** (C.H. 304; UBHB. 118; UCZ. 153), a hymn which can be sung to a chant or march, is easy to sing and follow and therefore favourable. Furthermore, the 116 hymns of the Union Bemba Hymn Book, which are not included in the subsequent UCZ Bemba hymnal need not be omitted. The writer's opinion is that given a different team of reviewers some of them could have also found their way into the current UCZ hymnal. For instance the hymn, ***Lord of our life, and God of our Salvation, Mfumu ya bumi, Lesa wa mu mulu*** (C.H. 211; UBHB. 131), was included as a favourite hymn, number 131, in the 1951 revised edition which followed the Union edition. But it was dropped by the

³¹ see the version of **Zambia National Anthem**.

subsequent team working on the UCZ edition. Another one which was in popular use in the 1951 edition but which was dropped from the UCZ edition is *Saviour, Blessed Saviour, listen while we sing, Mwe Katula wesu, shumfweni twimbe*, (C.H.153; UBHB. 66; LMS-1951 ed. 66). There are other hymns too, which, if they had been given thorough revision, could have found admission into the UCZ hymnal.

8. The Place of translated hymns in Zambian churches.

The 1932 Union Bemba hymnal, taken as an example, has 272 hymns. Of these, 156 hymns, just over half the number, are found in the current UCZ Bemba hymnal. From the writer's experience in the UCZ congregations/parishes, 23 hymns of the 156 found in the UCZ hymnal are not sung frequently in the regular congregational worship; in fact some of them are hardly sung at all. One typical example is, *Lord, it is a blessed thing Mwe Mfumu e cawamisha* (C.H.263; UBHB. 146; UCZ. 165). These unfamiliar hymns must have therefore been picked by individual members of the revising team as their favourite hymns. Thus they have only been kept in the hymnal by tolerance. But among the 133 hymns which are fairly known in the church there are some which are culturally appealing. One good example is, *Rock of ages cleft for me, let me hide myself in Thee, Mwe cilibwe ca kale, kamfisame muli 'mwe*, (C.H.368; SSS.237; UBHB. 73; UCZ. 45). This hymn, together with others such as *(our) God our help in ages past, Mwe Lesa Kafwa wa kale* (UCZ. 20; CH.48; UBHB. 4), *When the roll is called up yonder, Apwe penga lyakwa Lesa likomfwikwa mu calo* (UBHB. 205; SSS. 982), has been favourite choice at funerals and funeral services, quite a different context from that in which they would be used in Britain. Another hymn is *There, a call comes ringing o'er the restless wave; send the light, send the light, Kulyu bwite bulefuma kwishilya, leteni ulubuto*, (SSS.1082; UBHB. 183; UCZ. 130). This evangelical hymn has often been chosen for singing while the offering is being collected, again quite a different context from that in Britain. Others in this category are: *Revive Thy work O Lord, Milimo mukushe* (SSS. 309; UBHB.168) another evangelical hymn, and *When upon life's billows you are tempest tossed*, yet another hymn for comfort in sorrow. These have melodies which have appealed to

Zambians as hymns for moments when they are being called upon strenuously to give part of the little they have to the service of God. Another evangelistic hymn, but in Zambia commonly used for the collection of offering, is, *Sowing in the morning, sowing seeds of kindness, Tanda ulucelo (nshiku shonse) mbuto sha mutembo (busuma)*, (SSS. 757; UBHB. 182; UCZ. 131). When a Sunday service is over and the congregation is going out row by row one common hymn is sung to dismiss them; *Lord dismiss us with Thy blessing, Mutufumye no bupalo* (CH 244; SSS.287; UCZ 100; UBHB. 164) almost automatically. A hymn that is an automatic choice as prelude to the sermon is *Lord speak to me that I may speak, Mwe Mfumu munsoshe nsose* (CH 520; SSS. 786; UCZ.160; UBHB. 126). Also it is common for a preacher to interrupt his sermon at a spontaneous call of a hymn by someone in the congregation who feels touched by the preached message. One of the hymns commonly called out in this way is *Pass me not O gentle Saviour, Mwe Katula mwincilila* (SSS. 488; UBHB. 191; UCZ. 126). Culturally it is appreciated if someone submits his life publicly in obedience to some authority. Such a hymn is therefore a ready choice in such moments. In the Christian setting people find it appropriate to sing a hymn to God just as in secular circles loyalty to chiefs would be expressed more appropriately through a ballad. All the hymns mentioned in this section contain words relating to the theme of a service, and Zambians always want to supplement the theme for the Sunday service with hymn singing. As said earlier Zambian hymn singing has become part of preaching. In this way therefore a good number of these translated hymns will continue to be useful for some time to come. Hopefully as they get more revisions some of them will improve their messages and melodies to suit the Zambian context and thus gain a permanent place in the Zambian hymnody, even if they would not have the same meanings and tunes as their English sources. Naturally those translated hymns which are simply being tolerated will inevitably fall away, leaving the place for the many uncanonized indigenous songs which are sung in congregations only as oral supplements. After all, indigenous Zambian songs, though not yet canonized, are already taking a predominant place in Zambian congregational worship. As they get fully recognised for congregational worship by the church hierarchy they will take their

rightful place in and a predominant part of the canonized Zambian hymnody. In the end there is likely to be a canonized Zambian hymnody embracing some elements from other cultural traditions as well as the indigenous Zambian ones, all serving the one ever growing Zambian context.

CHAPTER 5. FORMS OF ZAMBIAN INDIGENOUS HYMNODY

It is now clear, from current Zambian hymnals, that most of the hymns in use in churches in Zambia are translated from other languages. Zambian hymnals still have a relatively small number of indigenous hymns to share with the Universal church. Yet this is surprising, for the concept of sharing has in fact been the root of indigenous African community life. The ethical norm of communal life in an indigenous African society demands that every able-bodied person produces something out of his or her sweat. This is not only in order to survive but also in order to share with other members of the community. Hence members of one family will share one type of food stuff with another person or family that may have a different type of food stuff. They will share their energy through the communal gardening; "**Iciima**"¹. They will also share skills in arts and crafts and scientific knowledge of medicines, the art of making salt, gunpowder etc. They have done this in their homes as well as at the rest-hut, "**Insaka**", the appropriate place where most communal sharing usually takes place. The shared food stuffs, skills and scientific knowledge may differ in quality and quantity, but, in the end, the satisfaction to all is that the sharing has offered the expected opportunity to assemble as a community and to taste someone else's fruits of labour. This is one aspect of an African concept of sharing, which can be appropriately applied to Zambian hymnody in its relation to world Christendom. One lamentation over African loss of sense of urgency for this indigenous initiative comes from a missionary of later days in the missionary enterprise. He wrote:

Daniel said to me on the way back how much the words of some of the **English hymns** help him to understand the faith. I found myself at it again - oh! for the day when we have educated African Christians who will compose **African hymns**; and so on. Then reminded myself to stop yearning. We 've only been here fifty years, we 've got some good

¹ This term, which means, *communal farming/work*, is similar to the **Ujamaa** of Tanzania. Another similar term is the **harambee** -*pulling together*, used in Kenya. Organised groups of people or families work for each other in turns. Hence African Socialism where none lives to himself but with and for the sake of the neighbour. It is life expressed through mutual sharing of resources with others.

hymns, and as for those educated African Christians they are coming along. And anyway isn't that what I 'm here for?²

Daniel was pretending all was well and that the English hymns were sufficient for him. Bevil Packer is in fact correcting Daniel's complacency, that he ought to be one of those Africans "coming along" with the challenge to compose African hymns. The year was 1951 and today we are still prompted to talk about the need for more indigenous hymns, because it is still the old mission way. It should be said, however, that Africans are not entirely to blame alone. Given a sympathetic hearing, unfailing patience and ungrudging guidance they could go to heights in the development of indigenous hymnody. Indeed, indigenization of hymnody has, for some time now, been a loud cry for Zambian churches. Knowingly or unknowingly, they are slowly going that road. There are five notable groups of indigenous hymnody in Zambia. These are the **Indigenous Tumbuka hymns**, the **early indigenous songs from Mbeleshi**, the **Ngwewa hymns of the Methodist Church**, the **indigenous hymns of the African Methodist Episcopal Church**, and the **Church Choir Movement in Zambia**. These show us that, little and slow but, progressive development of Zambian hymnody beyond the predominant translated English hymns in current use in Zambian churches.

A. The indigenous Tumbuka hymns; influence of Livingstonia.

As said in the earlier chapter, the Tumbuka hymns from Malaŵi found their way into Zambian hymnals from the Northern part of Zambia and Malaŵi. The Zambian people living in Northern Zambia had an early influence from Livingstonia through its extended mission from Malaŵi into Zambia. Besides, there are Tumbuka people living in both Malaŵi and Zambia. Later, these hymns were introduced to Zambia by Malaŵian Christians, mostly of Tumbuka origin, who had gone to work on the copperbelt mines of Zambia when the mines started operating from the early 1930s.

² H.A.Bevil Packer on 'Education in Northern Rhodesia' in *The Chronicle of the London Missionary Society*. London. LMS Archives. SOAS. June, 1951.

The copper mines, then in operation, were, as indicated earlier, especially at Bwana Mkubwa (which opened in 1922), Nkana (1926/32), Luanshya/Roan Antelope (1931), Chililabombwe, Mufulira, Chambishi, Chibuluma.³ At the time there was great need to recruit miners for Zambia's copper mines from all over Central Africa, and among those that offered their services were Malawians. A number of these young men were trained at the Livingstonia Institute, with their Zambian counterparts. They were keen singers. Their descendants, some of whom also went to work in Zambia, followed their footsteps. Agnes Fraser writes of their intrinsic genius: "The Ngoni were great warriors and great singers" ⁴ In the Livingstonia mission Dr. Robert Laws describes **Mawelera Tembo**, one of the Nyasaland "sweet singers", as the most prolific composer of Ngoni hymns. Tembo, however, contributed eleven hymns to *SUMU zaUKRISTU*, less than Thole's 18.⁵ Laws then writes of **Peter Zimema Thole**, Tembo's rival composer:

Peter is a remarkable man - a poet and a singer. He has written a number of native hymns and composed a number of tunes. Sometimes he sings one of these hymns as a solo and I never know any other native put his soul into singing and bring out the meaning of words as a message in the way that Peter does. He reminded very much of Mr Sankey. Often I have seen a large congregation listening with rapt attention to the message of his song.⁶

D.D.Phiri also speaks highly of Thole:

I myself saw and heard Thole sing for the last and only time in 1947 at the Livingstonia Presbytery, standing over six feet tall on the platform of the college Hall. He was conducting Ben Nhlane's hymn: "**Mkonzeni u Yesu, Ngcwele, ngchwele**" 'Supplicate before Jesus, Holy!'⁷

³T. Cocker Brown. *Copper in Africa*. London. Edinburgh House Press. 1941. p19.

⁴ Agnes Fraser. *The man who made friends. Donald Fraser of Livingstonia*. London. Hodder and Stoughton Ltd. 1934. pp.163-165.

⁵see Chapter 3 (i) Sources of Zambian hymnals; (7) CCAP, of this thesis.

⁶ Dr. Robert Laws, quoted in DD. Phiri. *Malawians to remember : Charles Chidongo Chinula*. Livingstonia. Malawi. n.d. pp 22-26.

⁷ *Ibid.*

Charles Chinula was one of the prolific writers of indigenous hymns, with not less than 11 hymns of his composition in the CCAP hymnal, SUMU. Among those he composed, **Hena mwana wa Mberere**, *Behold the Holy Lamb of God!* is one and the most widely popular in Zambia.⁸ It is sung at almost every Holy Communion Service, in congregations of the United Church of Zambia, as elements are being distributed. It is likely Chinula may have composed even more hymns.⁹ The hymn writing we have discussed in this section is reminiscent of those hymn writers among the Tumbuka and the Ngoni Christians of Livingstonia mission who consequently made substantial contributions to *Sumu za Ukristu*, the popular CCAP hymnal. Alongside its sister Nyanja hymnal; the *Myimbo za Mulungu*, this hymn book is also greatly used in Zambian CCAP and Presbyterian churches. These two Malawian hymnals lend more hymns to other Zambian church hymnals than any other except for the United Church of Zambia hymnal. They have contributed to the UMCA, *Inyimbo sha mu Cibemba*, two hymns; **Batata, batata tuli pano** (SUMU 289; UMCA 149) and **Tata wesu, tuli pa ntanshi penu** (SUMU 97; UMCA 166). There are also three hymns from this CCAP Tumbuka hymnal in the CiMambwe-Lungu hymn Book; **Leza wane, Leza wane** (SUMU 304; Mambwe-Lungu 23); **Lola umwana wa Mfwele** (SUMU 46; Mambwe-Lungu 92) and **Pa muti ucingane, Yesu wafwile** (SUMU 47; Mambwe-Lungu 93). This adds to the contribution these Malawian indigenous hymns have made to the Zambian church hymnals. Later, some Malawian Christians went to Zambia to work on the mines while others went to work as civil servants in Post Offices, government offices and as teachers in schools. While working there they worshipped ecumenically with Christians of the LMS, Methodist, and other connections. They

⁸ *Ibid.* The hymn is no. 46 in SUMU. Also see H.M. Taylor. *Tunes from Nyasaland*. Morija. Morija Printing Works. 1959. no. 24. Other 10 hymns of his contribution are shown in Chapter 3 of this work.

⁹ Dr. R.B.W. Walker. "Extracts" from D.D. Phiri. *Malawians to remember: Charles Chidongo Chinula*. pp 22-26. Dr. Walker, 16 Cumin Place. Edinburgh. Church of Scotland missionary who served in Nyasaland, confirms that Chinula once demonstrated to him (Dr. Walker) what the basis of his religious creed would be by simply pointing to the 21 hymns he had composed, some of which had, as seen earlier, been included in *Sumu za Ukristu*, the CCAP Tumbuka hymnal. SUMU, however, shows only 11 hymns from Chinula.

started singing together those hymns, most of them with indigenous melodies, that they naturally had taken with them from Malawi. Of the 43 indigenous hymns in both the current UCZ hymn Book and the 1932 Union Bemba Hymn Book, 12 are of Tumbuka origin¹⁰ from the CCAP hymnals.¹¹ The 12 are as follows:

UCZ	CIBEMBA	CCAP	TUMBUKA	THEME
65	Balongana babufi bapangana kumutanika	43	Vakongona va utesi kupangana kumpayika	Killing Jesus
91	Batata, batata tuli pano [167; 'Twaisa, m' nganda yenu' is its imitation]	289	Vadada, vadada tiri pano.	God the Father
148	Ine, umweo wandi ni Yesu	230	Ine umoyo wane ndi Yesu (JP.Cirwa)	Confessing Jesus
68	Katula wandi watungululwa	48	Mponoski wane warongozgeka (PZ.Thole)	Jesus' suffer-ing
22	Lesa wandi, Lesa wandi mpususheni ine	304	Ciuta wane, ciuta wane mundicizge ine (E.Cavura)	God the Father
66	Mona umwana wa mpanga	46	Hena mwana wa Mberere (CC. Chinula)	Jesus' suffering
105	Mew Tata mubasuminishe	158	Vadada muvazomerezge	Baptism
67	Palya pa lupanda mwe	47	Para pa campinjika	The Cross
21	Tata wesu tuli pa ntanshi penu	97	Dada witu, tiza pantazi pinu (JP.Chirwa)	God the Father
113	Tuli pano pa mulalilo	159	Tiri pano pa monesko (P.Z.Thole)	Holy Communion
112	Apo ndeilingulula ndi mubembu	166	Para nkujipima ndiri wakwananga (ZP.Ziba)	Holy Communion
87	Yesu m'tume M'pashi	310	Yesu m'tume Mzimu (Y. Nhlane)	God the Spirit

¹⁰ The rest come from Serenje Teacher Training College and other unspecified sources. see UCCAR. *Inyimbo sha Bwina Kristu* (tonic solfa edition). Serenje. n.d. [1960s]

¹¹ The CCAP Hymnals are *Sumu za Ukristu* and *Nyimbo za Mulungu*.

The hymns cover at least six themes: **Easter** (Nos. 65, 68, 66, 67,), **Praise of God** (Nos. 91, 22, 21,), **The Sacrament of Holy Communion** (Nos. 112, 113), **Confession** (No. 148), **Baptism of Christians** (No.105) and **God the Holy Spirit** (No. 87). Most of them, strictly Tumbuka melodies, would be distinguishable from the melodies composed by Zambians. Besides, almost all of them have the four usual part harmony to be found in the English translated hymns. But, despite their slower tempo than that of Zambia, their melodies are quite distinct and really indigenous in word and gesture. They are deeply loved by Zambian congregations, especially at solemn occasions like Holy Communion, funeral and baptism services. In fact, as far back as 1932 one of the Tumbuka melodies from Malawi had entered the Union hymnal of the LMS and the CMML. The UBHB. hymn 172, (UCZ 91), **Batata, batata tuli pano, apo tulelumbanya imwe, vadada, vadada, tiri pano, Tizamkumurombani Imwe**, is one indigenous Tumbuka hymn 289 in, *Sumu zaUkristu*. It has become a favourite melody for the introit, especially in the United Church of Zambia. Also, the hymn, **Mona umwana wa mpanga, Hena, mwana wa mberere**, (UCZ. 66; SUMU 46) and the hymn, **Tuli pano pa mulalilo, Tiri pano pa monesko**, (UCZ 113; SUMU 159) are now among the favourite hymns and are sung vehemently and repeatedly during a holy communion service until the last person receives his elements and the remaining elements are taken back to table. Two of these Malawian Tumbuka hymns are also used in the 1963 edition of UMCA hymnal, *Inyimbo sha mu Cibemba*. They are, **Batata, batata, tuli pano, vadada, vadada, tiri pano**, (UMCA.149; SUMU. 289),¹² and **Tata wesu, tuli pa ntanshi penu, Dada witu tiza pantazi pinu**, (UMCA 166; SUMU. 97).¹³ The Tonga Hymn Book, *Inyiimbo zyabakristo*, originally Methodist hymnal, has, **Tateesu, tateesu tuli ano, vadada, vadada, tiri pano**, (SUMU 289; Inyiimbo 10), from the CCAP hymnal. Also the hymnal has contributed at least two to the Cimambwe-Lungu hymn Book. These are; **Ciuta wane, Ciuta wane mundicizgine, Leza wane, Leza wane mpususyini nene**, (SUMU 304; CiMambwe-Lungu 23)

¹² UMCA. The Diocese of Northern Rhodesia. *Inyimbo Sha mu Cibemba*. London. SPCK. 1963.

¹³ *Ibid*. The hymn was composed by F.P. Cirwa.

and, *Para pa campinjika Yesu, Pa muti ucingane, Yesu wafwile*, (SUMU 47; CiMambwe-Lungu 93). The Tumbuka tradition of choir singing is manifest at the UCZ Mindolo congregation in Kitwe which is predominantly Tumbuka, in a special choir that sings only Tumbuka/Nyakyusa songs. The songs are impressive when choir members sing and act to their melodies. Some non-Tumbuka Zambians have joined that particular choir, although not many of them would sing this pattern of songs as successfully as the Tumbuka people themselves. This style of song though emanating from Tumbuka traditional social life has now permanently become part of Zambian hymnody. After all, there are many Tumbuka people living in the Northern part of Zambia. Yet it is not easy to know why this zeal for the composition of indigenous hymns was manifest only in the Tumbuka of Malawi and not in the Tumbuka of Zambia. One can only explain the difference by saying that the Malawians were stimulated by the systematic method that the early Scottish missionaries applied through concerts at schools, where, through competitions, students were allowed to compose indigenous songs. As seen earlier, some of them had been influenced by those who had passed through the hands of Donald Fraser of the Livingstonia Mission. The only systematic plan that was ever made to indigenize hymnody was that by the Livingstonia Mission. Donald Fraser and others are reported to have encouraged the Ngoni school boys to write indigenous hymns, both words and music. Thus in course of time the mission managed to add the best of the compositions to the list of their regular hymns. Many of the hymns now being sung in the CCAP, Malawi, belong to those very early years, between 1901 and 1914. The Malawians of other stations; some of them coming from Karonga and others from Bandawe, also began to write hymns. Except during the 1914 -1918 war, many hymns were composed by the indigenous Malawians up to as late as 1936.¹⁴ This is the way Fraser systematically motivated his students to active participation in indigenous hymn writing:

¹⁴ R.D.Mackenzie (Mrs) "African Music", in *Central Africa News and Views; quarterly record of the Life and Work of Blantyre and Livingstonia Missions of the Church of Scotland*. Vol. I. no. 3. January 1936. p.18.

One day he announced to the students that he would give prizes to any of them who could compose hymns based on traditional tunes, using biblical words. The response was immediate and salutary. They all began by composing in the Ngoni dialect of siZulu..¹⁵

Perhaps this was the only way the Church of Scotland could have got those tenaciously musical Malaŵians to sing. The earlier attempts to discourage them from using the indigenous drums or from singing the indigenous melodies could not work. It is said that the result of this exercise was remarkable.¹⁶ Compositions were made in Tumbuka as well, some of which are being sung vehemently in Zambian churches. That therefore may also explain why most of their songs are in four part harmony, an influence, perhaps, from English hymns. The Tumbuka songs of Malaŵi, however, helped Zambians to express themselves through, and to have confidence in hymns of their own composition. We can also recognize a contribution to the formation of the Union Church on the Copperbelt from the great impact of the strong local hymns introduced by these Malaŵians from the Church of Central Africa Presbyterian (CCAP), in Malaŵi. These had cut through the denominational barriers quite unwittingly and so effectively that they brought the worshipping groups in Zambia's copperbelt towns together. Indeed hymns are free from sectarianism. In this respect therefore there is a sense in which this kind of hymnody from Malaŵi came to Zambia as part of the total Christian mission.

B. The early indigenous songs from Mbeleshi

(i) These are collections of songs such as those composed by the Mbeleshi Girls Boarding School under Mabel Shaw of the LMS, as far back as the 1920s, and those from similar boarding schools of the day in Zambia. Among the most popular in the UCZ hymnal are the five specifically ascribed to the hands of student girls; **Elizabeth**

¹⁵ Dr.R. Walker. "Extracts" from DD. Phiri. *op. cit.* pp.22-26.

¹⁶ *Ibid.*

Chungu,¹⁷ Margaret Tessi Kawandami¹⁸ and Constance Lutina. They, together with Mabel Shaw their teacher, composed the following songs:¹⁹

UCZ. 60	E bulanda! (‘How sorrowful’, a passion hymn)	Mabel Shaw (GBS teacher- missionary)
UCZ.61	Owe, owe, mwe bantu umfweni (‘listen o you people’)	Elizabeth Chungu (GBS.student)
UCZ.170	We mulendo uleya kwi? (‘O pilgrim, where are you bound to?’)	Elizabeth Chungu (GBS student)
UCZ.186	Tuleya ku kubyala (‘We are going out to sow the seeds’)	Margaret Tessi Kawandami. (GBS student)
UCZ.189	Yemwe, tuyemfye bane (‘Friends, let us celebrate’)	Elizabeth Chungu (GBS student)
UCZ.225	Yemwe Bethlehem (‘Behold, Bethlehem’)	Constance Lutina (GBS student) ²⁰

¹⁷She was one of the first students at the Mbeleshi Girls' Boarding School headed by Mabel Shaw. She ended up keeping the girls in the Boarding School and eventually being a teacher there. Information from the old students of Mbeleshi Girls and Boys Boarding Schools: Mr Phillip and Mrs Kamangala of Mbeleshi, Dr. Dixon and Mrs Konkola of Lusaka. Also for the Hymns see UCZ. *Inyimbo sha Bwina Kristu*. Ndola. Falcon Press. n.d. [1964].

¹⁸ Mabel Shaw. *A Treasure of Darkness, an idyll of child life*. London. Longmans Green and Co. 1936. p94. Margaret Tessi Kawandami was once a head girl at the Mbeleshi Girls' Boarding School.

¹⁹ *Information by correspondence*: Mr. Philip and Mrs. Evelyn Kamangala, an ex-Mbeleshi student, grandson of one of those who pioneered with Mr. William Darling Purves to establish Mbeleshi Mission station in 1900, ex- Headmaster and ex- Manager of schools, and now church elder of Mbeleshi church; Dr. Dixon Konkola, an ex- Griffith Quick's Boys Boarding School student, ex-MP; Mrs. Evelyn Konkola, the writer's sister, Mabel Shaw's student, ex-teacher, and now elder of the church in Lusaka.

²⁰ *Ibid*. Also see LMS. *The Chronicle of The London Missionary Society*. London. LMS Archives. SOAS. March, 1937, p. 67. Hymn no. 170, by Elizabeth Chungu was already in full use at church services by 1937. At the opening of the memorial chapel to the late Mrs Porrit, at Senga Hill, Zambia, this tune was sung in the same beautiful way it was sung when opening the Kathleen Deuchar Memorial chapel at Mbeleshi, on 15th May, 1932.

Some of these indigenous hymns, included in the UCZ hymnal, are now in use in other Zambian churches. These undoubtedly became rich resources for Zambian hymnody. The other indigenous hymn, number 53, **We lunkumbwa lwa fyuma, lust for wealth takes many to destruction**, is a hymn by the Chisenga Island Church choir. Chisenga is an island on Lake Mofwe, about eight miles from Mbeleshi. Two other hymns are national anthems.²¹ The LMS mission encouraged students to compose indigenous songs for their regular school events and church services. There, unlike their Tumbuka counterparts, students were not prompted by any competitive motive, but they had zeal for singing indigenous songs. So they composed the indigenous songs that spoke to their daily Christian experiences, and for their daily school activities. **Elizabeth Chungu** (Mrs Elizabeth Eliaser Namweleu, also known as **Bana Betty**, (*mother of Betty*)) was the most prolific writer and music composer of all Mabel Shaw's first four pupils²² at the LMS Mbeleshi Mission station. Yet despite such an early start on indigenization, Elizabeth's songs were omitted, not only in the Union Bemba Hymnal of 1932, but even in the Central Africa District Committee hymnal of 1951. Her songs appeared in the church hymnals only after 1954, when the *Inyimbo sha Kulumbanya Lesa* of 1951 was revised. Hence we have now got them in the United Church of Zambia hymnal, of a later period.²³ However, during the silent years, Elizabeth went on composing songs for her class. These were joyfully sung by the whole girls' boarding school at Mbeleshi, and quite readily by the boys in Rev. Griffith Quick's Boarding school adjacent to the girls' school. Mabel Shaw later proudly wrote of


²¹ God bless our native land in a locally contextualized form; no. 270 (*Union Hymnal*), 553 (*CCH*) and **Lesa pale Mfumu**, a translation of *God save our gracious Queen* in a Zambian context, no. 271 (*Union Hymnal*).

²² Mabel Shaw. *Dawn in Africa; Stories of girl life*. Edinburgh. UFCS Publications Department. 1927. p40. Mabel Shaw writes: "When the Girls' School on the top of the hill had first opened, Chungu had been one of the first four pupils".

²³ see The Preface to the UCZ *Inyimbo sha Bwina Kristu*. n.d. [1964].

Elizabeth's achievements: "Many of our loveliest songs come from Chungu".²⁴ One of the hymns by her, in current use, is **Yemwe, tuyemfye bane, tuleyemfyo bwinga**. She composed it for a particular harvest festival and has, since, been regularly used with an indigenous melody at harvest services in the UCZ congregations. The indigenous harvest hymn, the only one of its kind, goes as follows:

YEMWE TUYEMFYE BANE, TULEYEMFYO BWINGA



Ye - mwe tuyemfye ba - ne - e tu - le - ye - mfy o bwi - nga
 tuleyemfyo bwi - nga bwa - Mwa-na wa mpa-nga
 etc.

1. **Yemwe:** Tuyemfye bane tuleyemfyo bwinga
 Tulesefyo bwinga bwa mwana wa mpanga
 E Shibwinga wesu mwana wakwa Lesa
 Tulumbanye Mfumu ya kutemwa kwesu
 Tutemwe bane, tesekele bonse
 Pa kupele Mfumu ubu bupe bwesu
 Ilambo lya cine e mitima yesu
 Tuyemfye bane, eya tuyemfye bane
2. **Mwe Mfumu:** Twaletu bupe bwa kutemwa kwesu
 Mbalala ne fyumbu ne fipushi
 Amani no bunga no lupiya
 E kutemwa kwesu kuli Tata wesu
 Twaipela [twaipa] kuli mwe tuli bantu benu
 Tuyemfye bane, eya tuyemfye bane.

²⁴ Mabel Shaw. *God's Candle lights*. London. Edinburgh House Press. 1939. 11th edit., pp. 18 & 19.

3. **Tata:** **Tulemutotela** pa bumi bwesu
 Pa fipatala na babomfi bonse
 Pa masukulu na Bakafundisha
 Na baletuteka na Bafyashi besu
 Pa fifwalo fyesu na pa filyo fyonse
 na pa kutufwila mwatwanshishe mfw
 Na pa busuma bwa maluba yonse
 Tulumbanye Mfumu ni Yesu Klistu
4. **Bonse:** **Tutotele Mfumu** pa bupe bukulu
 Atumine Yesu kwisa kutufwila
 E ni Mfumu yesu akateke calo
 Ne mikowa yonse ikamutotela
 Pantu e mukulu wa shamfumu shonse
 Twatotela Tata ifwe bantu benu
 Mwe fibumbwa fya mu calo conse
 Lumbanyeni Mfumu e Kabumba wesu²⁵
1. **Brethren:** **Let us celebrate**, - celebrate the wedding,
 Celebrate the wedding of Jesus the lamb
 Yes, He is our bridegroom; He's the son of God
 Let us praise Lord Jesus for He is our Love
 Friends let us be happy Let us all rejoice
 As we bring to Him all these our gifts of love
 This our sacrifice with all our hearts and minds
 Let us celebrate, yes, let us celebrate.
2. **Our Lord:** **We now bring** before you our **heartly offerings**
 We offer these pumpkins, peanuts and potatoes
 Mealie-meal and eggs and money from our wages
 We express our true love to you God our Father
 And we sacrifice to you our souls and bodies
 Let us celebrate, yes, let us celebrate
3. **Father:** **We now bring our praises** for the daily living
 For the hospitals and all those that serve therein
 Thank you for- schools and thank you for- teachers
 Thank you for the rulers and for all our parents
 Thank you for the love you gave us on the cross
4. **Brethren:** **Let us clap to him** for sacrificial love
 for He sent us Jesus Christ our great Redeemer
 He is King and He will rule over the whole world
 He is Lord of Lords and He is King of Kings
 All the earthly nations will prostrate before him
 Let us thank our Father as His humble children
 Let us praise the Lord God He is our creator
 Let the whole creation supplicate before him

²⁵ United Church of Zambia. *Inyimbo sha Bwina Kristu*. Ndola. Falcon Press. n.d. [1964]; No. 189.

The claps, trills and even chants, given to accompany this melody, cannot fail to bring flavour to this hymn and help rekindle any inactive spirits of Zambian worshippers. Here the language is free from the pageantry of poetry and therefore simple for an ordinary Zambian. It is sung in a responsorial style, very much used and generally liked by many African people. Every time people sing it they feel summoned for a response with any of the gifts to thank God. In any case the hymn is a working hymn, meant to invoke the spirits of singers to action. The key lines for this are:

1. Yemwe : Tuyemfye bane - Brethren: Let us celebrate
2. Mwe Mfumu : Twaletu bupe - Our Lord: We ...bring offerings
3. Tata : Tulemutotela - Father: We now bring praises
4. Bonse : Tutotele Mfumu - Brethren: Let us clap to him

Again, the first stanza has two summons to the people; in the first line and in the fourth. One is to *celebrate* the event. The other is to *thank* the Lord. It will be noted again that thanking goes with *clapping, kutota*; hence the sentence, *let us clap*. The second and the third lines, the climax, are addressed to the Lord; *we bring offerings, we bring praises*. After all the festivities, the final ceremony, the paying of homage which is the climax, is performed before the Chief. This arrangement was not based on acquired poetic skills. It was a spontaneous response from an African's heart. This was the way an indigenous singer was urged inwardly to sing. Therefore the Christian training simply clarified the cultural elements in the students, in line with the Gospel. During her school days Chungu showed great interest in singing, and she soon started composing songs for the school.²⁶ In the real sense she was the pioneer of indigenous songs for church use in that area. The United Church of Zambia owes to her talents in the hymns, numbered 170, 189, and several others that she composed. These are found in the United church of Zambian hymnal. The hymn 170, a typical traditional melody, goes as follows:

²⁶ Mabel Shaw. *Dawn in Africa; stories of girl life*. Edinburgh. UFCS. 1927.

1.

We mulendo uleya kwi
Teko mutima obe
Ubombeshe kuno kwine
'Suke Mfumu ise

Where are you bound to, pilgrim?
Be calm, be patient
Work hard right here
Until the Lord comes

Refr.

Lindilileni lindilila,
Lindilila.

Wait patiently, wait patiently,
Wait patiently.

2.

Ubupanda kuli Lesa
Tulemwebe fya cine
Ubombeshe unakishe
Elyo 'kesa tusha

Victory belongs to God
We tell you the truth
Exert all your energy on God's work
You will rest in the end

3.

Busho li mushilikale
We Kalinda?
Bushe ukeminina pe
Ku menso ya Mfumu?

Are you a Christian soldier
Dear waiting pilgrim?
Will you always stand firm
Before the Lord?

4.

Mukomfwe penga likalila
Ku mulu
Imwe bonse mukema
Pe shiwi lya ntanshi

The trumpet will sound
From up there in heaven
All of you will be raised
At its first sound

5.

Koloke, Ho! Koloke, Ho!
Nimwe bantu bakwani?
Koloke, Ho! Koloke, Ho!
Nifwe bantu bena Yesu!
Lindilila!

Koloke, Ho! koloke, Ho!
Whose people are you?
Koloke, Ho! Koloke, Ho!
We belong to Jesus!
Wait patiently!

This hymn started as a choir song on Christian pilgrimage and service, possibly emanating from Chungu's own life experiences while at school. She may have been reflecting on her future life as a prospective church worker at Mbeleshi mission station, where she in fact later served as a boarding cook and later as boarding mistress and school teacher. The song ended up as a hymn much admired, not only by her contemporaries but even by missionaries. An article, in the Chronicle of the LMS, gives an account of the extent to which Chungu's hymn was used at worship in the LMS mission field:

Led by the school, we marched to the chapel, singing a hymn composed by Chungu. [Elizabeth Chungu; Mrs E.

Namweleu J. one of our native women deacons, It ended with a parody of a common native working song, which goes like this: "Koloke, ho! koloke, ho! Koloke! Whose men are you? We are the people of Bwana---". The last line she clapped to "we are the people of Jesus".²⁷

And in her passion hymn 61, '**Owe, owe mwe bantu umfweni shiwi**', singers see Chungu's tears and her inner affection for Jesus:

Owe, owe mwe bantu umfweni shiwi Elyasoswe lelo lyafika mu mitima Lolekesha pa lupanda, mone Mfumu	O you people, listen to the Word It has been said today to our hearts Behold, the Lord on the cross!
Owe, owe , kanshi ni pali ine Mfumu yandi yaculile yamfwilile Pa bubi ubo ncita, ubo ncita	O Lord! So it is because of me That the Lord suffered and died For the sins I commit, that I commit
Owe, owe filamba fyaisula menso Ndelila pa nkasa shakwa Yesu Andubwile ne mubi ndi mubi cine	O Lord! my eyes are full of tears I am weeping at my Lord's feet He saved me, a sinner, yes a sinner
Owe, owe tekuti twishibishe Uyu mulandu wakwa Yesu uo acita No luse no kutemwa pali ifwe	O no, we cannot fully understand God's saving power on us His mercy and love for us
Katula, Mulubushi, naisa kuli iwe Unjibukishe lintu uli mu bufumu Napapata we Mwana wakwa Lesa	Lord, my saviour, I come to you Remember me in your Kingdom I beseech you, son of God.

The '**owe, owe**' in the hymn is an exclamation of sorrow which cannot be fully translated. It means more in strength and weight than just the translation '**O Lord**' that it is given here. It goes with the singer's movement; by mouth and by hands, perhaps coiling the hands round the shoulders in self pity. Such an expression comes genuinely from one's heart. This is another typical characteristic of choir action songs. Mabel Shaw's new tune in traditional style and words also became a favourite hymn for the Passion week, and has been so loved ever since:

²⁷ LMS. *The Chronicle of the LMS*. London. LMS Archives. SOAS. March, 1937. p. 67.

**E bulanda, ifilamba fyandi
Fipone pa makasa ya Mfumu**

How sorrowful! My tears
pour onto my Lord's feet

E bulanda, Mfumu munjelele
Ne wa mpulumushi napapata

How sorrowful! Lord,
please forgive me, a sinner

E bulanda! Ifyo mwanculile
Bubi bwandi e bwamucushishe

How sorrowful! Lord you
suffered because of my sins

E bulanda! Filamba fyacula
Umwenso wanjikata ntuleni

How sorrowful! Lord, help
me, tears make me afraid.

E bulanda! Ishiwi ndeumfwa
'Tata mubelele tabeshibe'

How sorrowful! Yet I hear
the voice, 'Father forgive
them for they do not know'

E kutemwa, Kwakwa Lesa wesu
Kwasokoloka mu lupando lu!

This is God's love
Manifest in the cross!

Elizabeth Chungu was rivalled by **Margaret Tessi Kawandami** and **Constance Lutina**, among others. Margaret Tessi Kawandami composed, **Tuleya ku kubyala, ku ntanshi tukasanga, fisabo fyafulisha ifya kukushe mibili**, (UCZ. 186):

BEMBA

ENGLISH

Tuleya ku kubyala
Ku ntanshi tukasanga
Fisabo fyafulisha
Ifya kukushe mibili

We are now going to **sow seeds**
And later we shall find out
Abundance of **the fruits**
to **nourish all our bodies**

Fisabo fyafulisha (3)
Ifya kukushe mibili

Abundance of the fruits (3)
To nourish all our bodies

Twatota no kutota
Kuli Lesa wesu
Pa kutupela fyonse
No bupalo bukalamba

So we now come out **clapping**
Before you dear our Lord God
For your abundant gifts to us
And for your precious Grace

E calenga mwe Mfumu
Twalomba kuli imwe
Tubyale mu mitima
Ifisabo fya mipashi

So therefore dear our Lord God
Assist us we beseech you
To plant within our human hearts
Fruits of the Holy Spirit

This indigenous hymn begins from where the girls are. In the first stanza they state that they have experienced planting seeds, **kubyala**. They have seen them grow to bear the guava, mango, banana, orange, lemon, etc fruits. They have also seen how these fruits have improved their physical condition in the boarding school. Therefore, in stanza two they thank God for the great gifts. And they do this by *clapping*, **twatota**, before Him, the usual way Zambians would thank the chief. In the third stanza they are asking that God may translate this experience into their spiritual experience. They ask Him to plant in their hearts the spiritual seeds that they may grow and bear, *fruits of the Holy spirit*, **fisabo fya mipashi**, to nourish their bodies. We find the same contextual themes in the other hymns above. Thus they make sense to the life of singers. These hymns undoubtedly became rich resources for indigenous Zambian hymnody. There is no equivalent, among the translated hymns, to these indigenous melodies, for their themes.

As far back as the 1930s Mbeleshi Girls Boarding School of the LMS had therefore started making use of such local resource personnel and the musical talents in a number of other school girls. The girls had grown up under a village system of Mabel Shaw's administration there. Mabel Shaw, who had established her school as soon as she arrived at Mbeleshi in 1915, had encouraged them from very early school days to compose hymns for their daily school worship as well as songs for their many out of school events in their boarding.

ii. Similar work on indigenization of hymnody was done later by enthusiastic LMS Christians in the Mambwe-Lungu area of the "Tanganyika mission" in the Northern part of Zambia. But the work which should have been promoted among those people who live in close proximity with the Tumbuka of both Zambia and Malawi, covered only a small section of the Zambian mission field. It has not spread widely or deeply enough since. We notice, nevertheless, that the old LMS hymnals of the Mambwe/Lungu area still have melodies in occasional use. One hopes that at the consummation of the composite Zambian hymnal, a subject for the last chapter of this work, this matter can be pursued. These hymns need to be considered seriously along with other isolated indigenous compositions from other denominational mission fields.

C. The contributions of the Ngwewa hymnal of the Methodist Church.

Other notable indigenous compositions of hymns were made in the Methodist Church by J. Ngwewa, a District Evangelist, and A. Munyaninda, a Circuit Evangelist and others. The two were outstanding local hymn composers and represented the indigenous lay counterparts in that mission field. Their work contributed significantly to the Ila hymnal which was intended "to give greater variety to the services conducted in those Methodist circuits where 'ciila' is the mother tongue"²⁸. Their compositions actually started as choir songs. Rev. M. Temple edited Ngwewa's collections of indigenous lyrics, which had been circulating among the local people, and made them available for use in the Ila and Tonga Christian congregations. Thus the songs eventually found their way into regular use at Christian worship of the Methodist Church. The local songs were added to the translations of English hymns and later printed into a booklet Temple called Ngwewa Hymnal.²⁹ According to records in this hymn book of 76 hymns,³⁰ Ngwewa himself contributed 19 indigenous songs. He also translated seven hymns from the Bemba hymnal³¹ and 41 hymns from Bena Mukuni hymn book. Munanyinda contributed six indigenous songs, while M.S. Luceya, one of the early ministers of the Methodist Church in the Tonga area, contributed one indigenous song. The authors of No. 71 and No. 1 which is missing from Ngwewa hymn book itself, are not known. Furthermore, in the revised hymnal, *Inyiimbo zyakristo; Tonga Hymns*,³² published by the United Church of Zambia in 1981, but originally published by the Methodist Church, there are 29 much loved songs in indigenous melodies.³³ Some of these are familiar songs - translated from other

²⁸ M.M.Temple (ed.) *Ngwewa Hymnal*. Nambala. Methodist Church Overseas Division. 1950.

²⁹ M. M. Temple (ed). *op. cit.*

³⁰ *Ibid.*

³¹ It is not known whether this was a Methodist Bemba Hymn book or whether it belonged to another denomination.

³² UCZ. *Inyiimbo zyaba Kristo. Tonga Hymns*. Ndola. Mission Press. 1981 (revised edition of the Methodist Tonga Hymnal)

³³ *Ibid.* p2.

languages - which have been given indigenous melodies. Examples of these are hymn 70, **Atulanguule abaswekede. Tubakombelele aluse, *Seeking the lost, yes, kindly entreating***, (SSS.817; Tonga Hymn 70); **Tateesu wakayanda nyika, *God loved the world***, (Tonga 96,). But these tunes in traditional style and the indigenous melodies in the Tonga hymnal are still being cravingly used in the Tonga speaking areas of the United Church of Zambia. Because of popular demand, especially for the indigenous melodies, there is need to incorporate all these Tonga hymns, and local hymns in other languages, into a more inclusive United Church of Zambia Hymnal where they currently belong in the near future. This is necessary for UCZ if the valuable indigenous melodies in other UCZ areas of Zambia are not to be forgotten completely or left at the mercy of only a few users. The following are examples of such popularly used of the indigenous Tonga melodies, whose sources have not been indicated in the hymnal:

No. 39

1. Mwanaa - Leza wazyalwa Omuno munyika Abalo baangelo Boonse mujulu Balibunganya	The Son of God is born On this earth And all the angels Up in heaven Have gathered joyfully together
2. Mwanaa - Leza waboneka	The Son of God has appeared
3. Mwanaa - Leza wasilika	The Son of God has descended
4. Mwanaa - Leza waumwa	The Son of God has been tortured
5. Mwanaa - Leza watufwida	The Son of God has died for us
6. Muuyawa-Leza wasika	The Son of God has arrived

This is a Christmas hymn. It is interesting to note here that the story of the birth of Jesus is tied up together with His suffering and His second coming again. All are told as one long history. Among some Zambian tribes when a child is born his death is also announced at the same time they are celebrating the birth. This is done by mourning. The connotation, not found in the North, is that the child's birth signals the child's

eventual death. Hence both joy and sadness are shown together. So, it is usual to tell the story about death at the same time the story of birth is told. Such Christmas hymn therefore makes more meaning to the listeners in that part of the country where such a concept is held.

No. 138.

1.

Koza, tukombe	Come, let us worship
Yee, yee, yee	yee, yee, yee
Tukombe leza	Let us worship God
Yee, yee, yee	yee, yee, yee

Kweenda lino, li	Come quickly,
Tumukombe Leza	Let us worship God

2.

Tozi mbocita	You don't know what you are doing
Yee, yee, yee	yee, yee, yee
Lilomoke	give up yourself
Yee, yee, yee	yee, yee, yee

3.

Ncinzi ncoima?	What are you holding back?
Yee, yee, yee	yee, yee, yee
Lite biya	Just give yourself up
Yee, yee, yee.	yee, yee, yee

4.

Tozi moyo wako	You do not know your life
Yee, yee, yee	yee, yee, yee
Lisungule	save your life
Yee, yee, yee	yee, yee, yee

Again, in the foregoing hymn of invitation to worship, two indigenous characteristics are evident. The invitation goes to the invitee in a frank order, which can be summarised thus: ***Come, quickly, let us worship God; You do not know what you are doing; What should you hold back? Come and save your life.*** In such a Zambian society it is that simple straightforward message of invitation and kind of approach that has worked, not the wordy and complicated theological messages. Second, there is much emphasis given to the urgency of the invitation. The, **Yee, yee, yee**, gives the

required traditional emphasis of the urgency of the message which cannot be sufficiently translated into English. **Rev. M.S. Luceya**, who was a senior minister of the Methodist Church, contributed to the Ngwewa hymnal with hymn number 51, **Intongwezi niyamweka**,³⁴ and several others, which local people say were not written down.³⁵ This particular hymn on the birth of Jesus reveals another indigenous way of telling a birth story:

Intongwezi niyamweka
Yakwiwe masiku
Beembezi kabeembela
Ku lutanga lwabo

The stars were shining
That very night
Shepherds were keeping the sheep
At their kraal

Basimwinwa ku baangelo
Ati mutatiyi
Kwa David kwakazyalwa
Kristu Mwana Leza
Inzyi nciceci cisimuzyo
Kuli umwe noonse
Mulakayana mucece
Uli umaponda
Baanjelo nibakabasiya
Beembezi bakaamba
Ati: Atueende ku Mwami
Kolya ku Betelehemu

They heard from the angels
That they should not fear
In David's city would be born
Christ the Son of God
"This will be the sign
To you all
You will find a baby
In a manger"
After the angels had left them
The Shepherds said to one another
Let us get to the Lord
There in Bethlehem

Ngonawo bakaya lubilo
Bayana Mariya
U Josefa U Mucece
Munganda ya nombe
Bakatula inkambilizyo
Syakubonya Jesu
Myozo yabo yatangala
Babone Mucece

Then they quickly went there
And found Mary
And Joseph and the Child
In the house of cattle
They handed in the gifts
For seeing Jesus
They were full of joy
Because they saw the Child

³⁴ M.M. Temple (ed.), *op. cit.* no. 51.

³⁵ Interview with Rev. S.K. Makumba. Retired Methodist minister; ex. Moderator of the Lusaka Presbytery (old Methodist field). He has settled at Chipembi (old Methodist Mission station). 1989.

Inzyo aswe tulatangala
 Kuzyalilwa Yesu
 Atumupeko busena
 Mukati kamiozo

Therefore we are also welcome
 The birth of Jesus
 Let us give Him room
 In our hearts.

Rev Luceya wrote it the same way he would tell a story about the birth of Jesus; in straightforward language. But also the hymn is made to progress step by step until an invitation is made for people to *give Jesus room in their hearts*, **Atumupeko busena, mukati kamiozo**. Other parts of the song are expressed in a very traditional form. For instance, for the phrase *In David's city* the composer simply says, **Kwa David**, in the same way chief Kazembe's village, for example, would be referred to as, **Kwa Kazembe**, *to Kazembe's*, in normal daily speech. In an African community any one who manages to gather people round himself as to form a village is regarded important. There were marked qualities in a person that attracted other people to settle near his home; energy to produce food, from which they would benefit in times of famine for instance was one of them. The wisdom to settle cases when quarrels arose among them was another. The ability to defend them in case of imminent attack from enemies was yet another, etc. To an indigenous person the term, **kwa David**, therefore manifests the dignity that David has, whose village is such a sanctuary and to which all roads lead. Therefore all those who are born and live in His village and domain carry that importance. He also describes the manger (cattle kraal) as, **munganda ya ηombe**, which literally means, *in the house of the cattle*. One would appreciate this expression better when one grasps the importance the Tonga people attach to livestock. For them as a pastoral people cattle are part of their daily life. The dwelling place for the cattle is therefore a house, and just as important as any other house. In fact some would go to an extent of affording livestock some dwelling in their homes. The expression, **munganda ya ηombe**, therefore comes instinctively live in their minds. All that is the language the indigenous people would understand better. It must be said, however, that although Ngwewa hymns were succesfully taught to congregations in and around the Nambala circuit only one of them has been included in *Inyiimbo zyabaKristo; Tonga hymns*, the Tonga hymn book intended for the Tonga, Ila and Lenje people. The hymn

is **Mukubwe mbwaalela, Siluse lujilunji**, number 68 in *Ngwewa hymnal* and 147 in *Inyiimbo zyabaKristo; Tonga hymns*. Rev. Temple who heard it again on his visit to Zambia in 1995 calls it "an environmental hymn; the Ila great hymn of creation" because it talks about God's recreation. Ngwewa, the composer's image of God is therefore portrayed vividly through this hymn, and he gets this from the Ila concept of God as creator:

Mukubwe mbwaalela	The creator who takes care of us
Siluse lujilunji	He who has the greatest love
Muvuni ngutusyoma	The Saviour we trust
Tuli bana Yaave	We are His children
KEEMBA MWAMI WESU	GOD OUR CREATOR
Milimo minjiminji	His works are many
Milimo minjiminji	His works are many
Kuvula nsyaacita	The works He does is plentiful
Cilenga Namakungwe	The Creator is our God
Mayoba ngaatuma	He sends the rains
Maila ngutulima	We are able to grow the grains
Mulilo ngutuzota	Fire by which we warm ourselves
Walumbwa Namakungwe	Our Creator must be praised
Banyama mbutufuwa	For the animals we keep
Bazuni mbutulela	the birds we rear
Ucisyu ncutulima	the vegetables we grow
Walumbwa Namakungwe	Our Creator must be praised
Mapili ngutubona	The mountains we see
Masaka ngaacita	The land He has created
Maluba ngutweeba	The flowers we see
Weelela Muninda	He is best to be our Keeper
Tumbizi ngumababa	He moves like whirlwind
Ikumbi njiinganda	The sky is His house
Mwituba mwaakala	Bright is His dwelling place
Cibamba Namalonga	He is our Great Designer

It will be observed that the hymn talks about things in nature; things created by God which the indigenous cherish in their social, economic and political life. They therefore remember Him and want to praise Him for these and other good things: **(Si)luse**, *love*; **mayoba**, *rains*; **maila**, *grains*; **mulilo**, *fire*; **Banyama**, *livestock*; **Bazuni**, *birds*; **ucisyu**, *vegetables*; **mapili**, *mountains*; **masaka**, *the land*; **maluba**, *flowers*, and so on.

These form part of their life, and therefore themes for the hymns. As said earlier, similar indigenous language forms have left deep imprints in the old hymn books which the Methodist fields and other mission fields of Zambia were using then. This is the more reason people would not like to part with their old indigenous hymns which contain their heritage in the rich language expressions.

D. The contributions of the African Methodist Episcopal Church.

The African Methodist Episcopal Church, in their hymnal, show that **Mrs. R. Membe**, a leading female member, had contributed one indigenous hymn to their *Icitabo ca Mapepo ne Nyimbo* hymnal. Another, unnamed, also contributed one hymn, **Vuka Jona Sitandaze**, *Jonah, wake up and Let us pray*. The other composer, who is indicated simply as **H.M.L.**, had also contributed 7 hymns. But, above all, they had **Rev. John Lester Coward Membe** who for a long time was principal leader of the AME Church in Zambia. He contributed 12 hymns to *Icitabo ca Mapepo ne Nyimbo*. The church leader died in the 1980s actively writing hymns for his church services, in addition to the translation work for which we have already paid tribute to him. He was a man who wanted the biblical language in hymns to flow naturally, as it would be communicated daily by indigenous people. In his preface to the AME hymnal, as translator-editor of its 260 hymns, he makes the point clear:

Kabili inyimbo shimo isho mwaishiba kale no kwimba mulemba isha AME. Church mwakulasangamo utumashiwi tumo twalyaluka pa mulandu wa kulungike Cibemba no tumashiwi tumotumo...Kabili inyimbo shimo mwakulasanga amashiwi yamo yalipusana nayo mwaishiba kale, **te mulandu wa kulufyanya iyoo, kulungika mashiwi umo tulandila.**³⁶

Also AME hymns already familiar to you have changed their wording. This is because we want to correct the

³⁶J.L.C.Membe.(ed.) *Icitabo ca mapepo ne nyimbo; African Methodist Episcopal Church* (Cibemba). (repr.) Lusaka. Teresianum Press. 1982. p2.

Cibemba and other words which were used....Also you will find some hymns have different words from those you were familiar with. We have not made a deliberate mistake, **but we just want to put the words in the language as we speak it.**

Throughout all his editing he changed many old translations to suit the way the language would be spoken. Besides, his translations often sound different. For instance, to the UCZ Bemba translation of the hymn, *As with gladness men of old*, **Ifyo bantu ba kale**, (UCZ 36; AME 33) he gave the following alternative translation:

U.C.Z TRANSLATION	ENGLISH	A.M.E TRANSLATION
Ifyo bantu ba kale	As with gladness men of old	Filya bantu bakale
Ulutanda bamwene	Did the guiding star behold	Bamwene ulutanda
Ilyo balucelele	As with joy they hailed its light	Lulebatungulula
Lwaleya lwabalike	Leading onward, beaming bright	Nalubasanikila
Ifyo fine mwe Mfumu	So, most gracious Lord, may we	Efyo nefwe mwe Mfumu
Tutwalwe na ku mulu.	Evermore be led to Thee	Tusumbwilwe ku mulu

His version gives spoken CiBemba language while the UCZ version is a literal translation of the English text. for example, in the second line, for the UCZ's, **ulutanda bamwene**, he has, **bamwene ulutanda**, which is the way one would speak. In the third line AME version has avoided literal translation which does not make much sense in CiBemba. The UCZ has, **Ilyo balucelele**, which actually implies that they greeted the star. The AME prefers to give that sentence a more meaningful translation **Lulebatungulula**, *it was leading them*, for traditionally stars would not be greeted. In the fourth line the UCZ's **lwaleya lwabalike**, does not make much sense. The AME's **nalubasanikila**, *brightening the way for them*, presents the correct function of the star. Also the AME version is clearer to understand and smooth to sing. The UCZ's sounds poetic and not very easy to understand, especially for a new convert. JCL Membe used

the same simple, straightforward indigenous language when he composed his own hymns, as can be seen in the following hymn 73:³⁷

2.

Nao Yudo kucula!
Wena ati-ebupanda
 Pa kushitisha Yesu
 Wena ati-ebunonshi

And Judas, troubling himself!
 He thought he was **wise**
 By selling Jesus
 He thought he would be rich

3.

Luse lwalile nkwale
 Elwalile ne Mfumu
 Pa kupususha bantu
 Epo bamupatile

Kindness does not always pay, in human terms
 In the end, it killed the Lord
 When He was saving people
 They hated Him for that

4.

Ukuba nangu afwile
Ne milimo alibomba
Impofu shilelola
Ne filema fileenda

Yet, although He died
 He, nevertheless, did the work
 The blind can see
 And the lame can walk

The two first lines in *stanza two*; **Nao Yudo Kucula! Wena ati ebupanda**, are a precise, traditional way of teasing a wrong doer like Judas Iscariot. The sentence, **wena ati ebupanda**, *he thought that he was wise*, in the second line takes Judas to ridicule. This in fact implies his **lack of wisdom**. In the third stanza the Bemba saying, **luse lwalile nkwale**, itself tells a long story to a Bemba listener. It sums up a folk story about a kind loving guinea-fowl that was eaten by an ungrateful cobra. One day, out of mercy, the guinea-fowl asked the cobra to coil round her neck so that she could fly the cobra away to safety from the tall grass to which a fierce bush fire was approaching. When they arrived in a safe place the cobra was asked to uncoil from the neck of the guinea fowl, but the cobra refused to. He said he had, after all, made up his mind to feed on the guinea fowl. So the guinea-fowl got very tired and died of exhaustion. Hence the saying, **uluse lwalile nkwale**, *kindness killed the guinea-fowl*. The composer's expression here, in relation to Judas, is therefore very appropriate. His last

³⁷J.C.L.Membe (ed). *op. cit.* p200.

stanza is a perfect summary of Jesus's purpose for His death, put in simple enough language for an ordinary Zambian.

E. The church choir movement in Zambia.

Although the All African Music Conference was held in 1963 at Mindolo, Kitwe in Zambia to promote African indigenous music through church choirs, the church choir movement in Zambia properly emerged strongest after Zambia's independence of 1964. Churches were then beginning to feel confident to take a greater part in making policy decisions of their congregations and indigenous music elements were slowly being accepted into church worship. Before it became defunct, the All Africa Church Music Association which was formed in 1966 at Mindolo stimulated further the musical talents of many Zambian musicians. Especially from the time of Zambia's independence Zambian churches and church related organisations started organizing music workshops etc, to encourage indigenous music, and congregations were urged to feel more free to use indigenous melodies in their worship. The question as to how widely the choir songs and other indigenous hymns are used in Zambia should not raise any problems today. Zambian choir songs, which have, in fact, circulated very widely throughout Zambian congregations, have brought different groups of denominations together so well that people are beginning to forget denominations faster than they are condemning tribalism. During funerals of Christians as well as non- Christians, **hymns**³⁸ and the much loved **choir songs** have united the religious with the secular. Young Zambian Christians themselves have come up with many songs in their choirs which express forcefully the concept of unity in the church. They preach Christian unity as an essential and fundamental element to the Christian faith. Here is one that speaks that interdenominational language in which congregations of both the young and the old join vehemently:

³⁸see, for instance, *Abide with me fast falls the eventide*, a hymn for those in their darkest moments of life, by Rev. Henry Francis Lyte; 1793-1847.

Tubombele pamo inshita yafika (2)
 Wishala ku numa twende wikashama
 Tubombele pamo inshita yafika

Let us now work together the time is running out
 Please do not lag behind
 lest you lose your reward
 Let us now work together
 the time is running out
 (Let us rejoice together,... Let us now pray
 together,...Let us now come together....let us
 now play together...) etc.³⁹

In any case, both translated and new indigenous hymns in Zambia are now being used in Zambian churches without regard to denominations. Rev. JLC Membe of the AME once wrote to his readers in his preface to the AME hymnal:

Inyimbo shimo isho imwe mwaletontonkanyo kuti sha
 filonganino fimbi nefwe bene ni nyimbo shesu kuti
 mwashisanga mu Lwimbo lwesu ulwa English ulwa ku
 America..⁴⁰

*Some of the hymns which you thought belonged to other
 denominations are in fact our hymns too; you can find
 them also in our American English hymn book.*

(i) The choir-action songs.

The term **Action songs** is used throughout this thesis to refer to those **choir songs**, otherwise called **choir-action songs**, which Zambian choirs sing with demonstrative action. Generally the term also includes some hymns which were originally choir songs but have now been included in the Zambian church hymnals and are therefore in regular use at worship. Choirs have sung them often using accompaniments such as drums, rattles and xylophone. The musical instruments are used to augment or

³⁹ This is no. 5. *Appendix G*.

⁴⁰ JLC. Membe. (ed). *op. cit.* p2.

complement the melody. In relation to the current Zambian hymnody **choir songs** are only oral supplements, for most of them are not yet included in Zambian church hymnals. They are not sung collectively by congregations at public worship. Rather, they are reserved for use by church choirs, who sing them either at appointed times during a service or in their own group assemblies. The church choirs have sung at house churches, prayer meetings, get-together church parties, church manual work, funerals, weddings and Sunday worship. Apparently at most public functions it is the church choirs that put life into the activities. In fact, every good sized Zambian congregation has a choir, while big congregations would have as many as four.⁴¹ And, thrilled by the singing zeal, each one of them would be demanding at least a chance to sing at every Sunday service. Moreover, these choirs are the very tools of evangelism. Therefore on every Sunday, with all the congregation choirs ready to sing, the whole Zambian nation is singing praises to God. Taking the United Church of Zambia as an example, there are 904 congregations- and each one of them has at least one choir- and about half a million members;⁴² at least 904 choirs will be singing with about half a million people in attendance every Sunday! Choirs are also found among church fellowship singing groups such as the KBBK,⁴³ or Anamoyo or 'Women's Christian Fellowship', Sunday Schools, The MCF otherwise called the 'Men's Christian Fellowship' as well as among the youth. But, though their songs are regarded as supplements to translated hymns, church choirs⁴⁴ in Zambia now form an integral part of worship at any Christian gathering. They play an important role in the conduct of religious functions. They are therefore also an important source of material for indigenous Zambian hymnody. Most of their songs are usually short, sharp and appealing songs, often with single theme, based on

⁴¹ Such congregations would have choirs of the Sunday School children, for the Youth, for the women (the Women's Christian fellowship members) and for the (MCF) members.

⁴² These are the 1990 estimates. Please see *Appendix E*.

⁴³ This stands for Kwafwana kwa Banamayo 'Bena Klistu. (KBBK)

⁴⁴ In some places like West Africa they would sometimes call them singing bands.

day to day life events. They are sung either antiphonally, or as concertante⁴⁵ or in unison. These indigenous songs are aimed at inviting response from listeners for action, as their messages demand from the listeners; hence the name **Action Songs: Utubimbula mutima**. The idiomatic term, **utubimbula mutima**, means *those that stimulate the heart*.⁴⁶ Worth noting too is the fact that words in an Action song or solo are themselves exhortations; urging the listener to take a decision. Hence, they have been found useful and appropriate for rallies or big evangelistic assemblies. They are sung by both large and small groups of singers, and can also be sung as solos. Their topics properly relate to every day Christian life, for to an African everything is action and movement. He sings and dances his life and religion. And even when too old to sing and dance it, his or her eyes must at least blink away tears and sorrows, or smile out the joy as he or she sees the able-bodied and energetic people dance their joy. The Bemba people say, *amasha ya mukulu kuboko; the big dance of an old person is manifest in simply the movement of arms*. Agnes Fraser cites one short village action song which was struck up to Donald Fraser by his African friends, as a welcome piece, as he was approaching their village:

Wafika Kaluwongwe ho!
Wafika Kaluwongwe; chenjera!⁴⁷

Agnes Fraser explains :

It did not make sense translated as, "He has come, little springing green leaves! He has come -; look out!" But it was really an intimation to the village that it was Fraser who was approaching. The fresh vegetation [kaluwongwe] that springs up all over the land as the rainy season draws near and the heat becomes intense, gave rise to the name, for he [Fraser] had a habit of hanging a bunch of leaves from the back of his hat to

⁴⁵ Soloists singing certain parts at different times but within a larger singing group.

⁴⁶ More description of Action songs is given at the beginning of *Appendix G* on Action songs.

⁴⁷ The words mean as follows: "He has arrived, **Kaluwongwe**, all of you must be careful/ take care/ beware/watch out"

protect the neck from the sun. The "be careful" no doubt helped the teacher [in the village] to be found in the diligent discharge of his duty when the Mzungu [white man] arrived.⁴⁸

This is the nature of an action song. It is meant to be picked quickly by any singer and thus serve a purpose instantly, inwardly or outwardly. Models of **Choir-Action Songs** are shown at *Appendix G*. These are only a small part of the myriads circulating in Zambian churches. They were collected by the writer between 1964 and 1990. All the staff notations of songs were the work of students of the Faculty of music in the University of Edinburgh, under the supervision of their lecturer, Dr. Peter Cooke.⁴⁹ Those that were not submitted to them do not have staff notation but have tonic solfa by the writer instead, to help in the reading of the melodies. The following are examples of some themes, based on Appendix G, that these action songs cover:

NO	ACTION CHOIR SONG	ENGLISH LITERAL MEANING	THEME OF THE SONG
1	Tubya baiteyanya	We must be ever ready	Getting ready
2	Yesu..., tuli bonse	Jesus, we are together	Together with Jesus
3	Sengelela we cibanda	Get away, satan	Defeating temptations
4	Konka Yesu	Follow Jesus	Following Jesus
5	Tubombele pamo	Let us work together	Working in Unity
6	Ku malundu, Yesu aita	From high, Jesus calls	The call from Jesus
7	Ba Yesu Klistu baliya	Jesus has gone back	Salvation in risen Christ
8	Iya makaza	God's name is wonderful	The almighty God
9	Insansa mwa Yesu	Happiness in Jesus	Christian happiness
10	Ba Kacema cemeni mpanga	You leaders must lead God's people well	Good Church leadership
11	Mweya munsu nandi mwankana	Though you reject me	man's wickedness, Christ's mercy.

⁴⁸ Agnes Fraser. *The man who made friends. Donald Fraser of Livingstonia*. London. Hodder and Stoughton Ltd. 1934. pp 163-165.

⁴⁹ Full acknowledgement is given at the beginning of *Appendix G*.

12	Satana baleke bana	Satan, leave God's people alone	Christian encounter with evil.
13	Mwana Lesa..akabwela	The son of God will come again	Second coming of Christ
14	Vwalani Yesu	Put on Christ Jesus	Hypocrisy condemned
15	Teti mbwelele pa numa	I can't withdraw, God!	Christian perseverance
16	Ba Yesu balitupela	Jesus has given us life	We are saved by Christ
17	Fintu fya pa calo fyalikosa	Things on earth are hard	Christian perseverance
18	Ukudemwa kwakwa Yesu	Jesus' love comforts my heart	Love of God comforts me
19	Umweo wandi nalapela Yesu	I will give my life to Jesus	surrendering life to Jesus
20	Ine ndi mulendo	I am still a pilgrim	Christian pilgrimage
21	Ba Yesu lubuto	Jesus is the light	Jesus, Light of the world
22	Nandi nalimisebenyeko	I was there when they crucified you	Admission of guilt
23	Twendeni twingile	Let us go and enter..	Following Jesus
24	Akanwa ka mwina Klistu	The mouth of Christian speaks good words	Christian purity through speech
25	Umwela wapunga	The storm is raging	Walking with Jesus
26	Luyando, luyando	The love of the son of God	The love of Jesus
27	Yehova e shibapaleni	Lord God, bless them	God's blessing on people
28	Aliwama Yesu	Jesus Christ is good	Good Lord Jesus Christ
29	Nani uo ndetuma	Whom shall I send	The call from Jesus
30	Combo cakwa Noah	Noah's ark	Jesus the ark saves
31	Ima wake	Arise and shine	Christians must shine
32	Asante sana	Thank you so much Jesus	Gratitude to Jesus
33	Nshakaleke ukwenda na Yesu	I shall never stop walking with Jesus	Living a life in Christ
34	Cawama e bane cawama	It's wonderful, friends	celebrating baptism
35	Cibe ifyo fine	Let it be so: 'Amen'	Amen
36	Uko kulesangwa aba batatu	Where these three are	The meaning of Church
37	Naile kwifwe..ndetasha Lesa	I thank God for rains	Thanking God for provisions
38	Nangu fye kacelo	Whether he comes in the	Waiting patiently for Jesus

		morning or evening!	
39	Mwe banensu mwe, natusekele pamo	Friends, let us rejoice together	Rejoicing together
40	Ala nafyalwo yo mwana	The new baby is born	The birth of Jesus
41	Nani uyo baleta ngo mwana!	Who is that brought to us as a baby?	The birth of Jesus
42	Tapali ba kutuma	There are no people to send out	Church's Responsibility in society.

It will be observed that all the themes of songs are found in the songs themselves. They spring from the daily concerns for life, their relationship with God and their fellow men and women etc. The 38 themes covered can be analyzed as follows:

NO	ACTION SONG	ENGLISH LIT. TRANSLATION	THEME
(a) 25 songs In relation to people			
1	Tubya baiteyanya	We must be ever ready	Getting ready
2	Yesu.. tuli bonse	Jesus we are together	Together with Jesus
3	Sengelela..cibanda	Get away Satan	Defeating temptations
4	Konka Yesu	Follow Jesus	Following Jesus
5	Tubombeke pamo	Let us work together	Working in unity
7	Ba Yesu Klistu..	Jesus has gone back	Salvation in risen Christ
9	Insansa mwa Yesu	Happiness in Jesus	Christian happiness
11	Mweya muni nandi...	Though you reject me	man's wickedness...
12	Satana baleke bana	Satan, leave them alone	Christian encounter...
14	Vwalani Yesu	Put on Christ Jesus	Hypocrisy condemned
15& 17	Teti mbwelele panuma - Fintu fya pa calo..	I can't withdraw, God! Things on earth are hard	Christian perseverance
19	Umweo, nalapela Yesu	I will give life to Jesus	surrendering life to Him
20	Ine ndi mulendo	I am still a pilgrim	Christian pilgrimage
24	Kanwa ka mwinaKlistu	Mouth of a Christian	Christian purity
25	Umwela wapunga	The storm is raging	Walking with Jesus
31	Ima wake	Arise and shine	Christians must shine
32	Asante sana	Thank you so much (Jesus)	Gratitude to Jesus

33	Nshakaleke ukwenda na Yesu	I shall never stop walking with Jesus	Living a life in Christ
34	Cawama, bane cawama	It 's wonderful, friends	Celebrating baptism
37	Naile kwifwe--ndetasha Lesa	I thank God for rain	Gratitude to God for His provisions to mankind
38	Nangu fye kacele	Whether He comes in the morning or evening..!	Waiting patiently for Jesus
39	Mwe banensu mwe, natusekele pamo	Friends, let us rejoice together	Rejoicing together
22	Nandi nalimisebenyeko	I was there too when they crucified you	Admission of guilt

These themes deal specifically with people's obligations. Some of them, for instance, remind people that Jesus is with them all the time. Others warn the people against dangerous practices such as hypocrisy, impurity etc. Others too summon people to Christian responsibilities such as unity, Christian service etc. The following is one example of such songs on people and their daily concerns:

Refrain (Chrs)

S.	Yesu Yesu e,	Lord Jesus Christ:
A.	Tuli bonse na Yesu,	we are together with the Lord
	tuli bonse (DC)	we are together (DC)

- | | | | |
|-----|----|-----------------------------------|--|
| (1) | S. | <u>Pa kusambilila</u> | Ev'n when learning |
| | A. | Tuli bonse na Yesu
tuli bonse | we are together with the Lord
we are together |
| | S. | -Na mu mapepo | Ev'n when praying |
| | A. | Tuli bonse na Yesu
tuli bonse | we are together with the Lord
we are together |
| (2) | S. | Mu mayanda | In our houses |
| | A. | Tuli bonse na Yesu,
tuli bonse | We are together with the Lord
We are together |
| | S. | Mu kwangala | In our leisure |
| | A. | Tuli bonse na Yesu,
tuli bonse | We are together with the Lord
We are together |
| (3) | S. | Mu masanshi | When we 're sleeping |
| | A. | Tuli bonse na Yesu,
tuli bonse | We are together with the Lord
We are together |
| | S. | <u>Lintu tulelya</u> | And when feasting |
| | A. | Tuli bonse na Yesu,
tuli bonse | We are together with the Lord
We are together |

NO	ACTION SONG	ENGLISH LIT. TRANSLATION	THEME
(b) 3 Songs in relation to God			
8	Lwa kupapisha, uluse lwakwa Lesa	God's name is wonderful	God is almighty
18	Ukudemwa kwakwa Lesa	God's love comforts me	Love of God comforts people
27	Yehova e, shi bapaleni!	Lord God, bless them	God's blessing on people

There are not as many songs relating to God as there are relating to Jesus. However, God is addressed as Father in the Zambian style, and Zambians remember Him as such in their daily activities. They will attribute success to God's power and love at work. They will call on Him in times of great danger; **Mwe Lesa Tata, O God our Father.** Yet they now find it easier to mention Jesus more frequently whom they properly regard as their intermediary during the act of worship. Then there are ten hymns in relation to Jesus, as follows:

NO	ACTION SONG	ENGLISH LIT. TRANSLATION	THEME
(C) Ten songs relating to Jesus			
6& 29	Ku malundu Yesu aita - Nani uo ndetuma	From up, Jesus calls. Whom shall I send.	The call from Jesus
13	Mwana Lesa, akabwela	Son of God will come again	Second coming of Christ
26	Luyando, Luyando lwa mwana Leza	The love of the son of God	The love of Jesus
28	Aliwama Yesu,	Jesus is good	Good Lord Jesus Christ
30	Combo cakwa Noah	Jesus is Noah's ark	Jesus the ark, saves
40& 41	Ala nafyalwo mwana Nani uyo baleta..?	The unique baby is born Who is brought as baby?	The birth of Jesus
21	Ba Yesu lubuto	Jesus is the light	Jesus, light of world
16	Ba Yesu balitupela	Jesus has given us life	We are saved by Christ

There are more songs relating to Jesus than to God directly. As said earlier, since the revelation of Jesus Christ as son of God, Africans have found it easier to approach God through Him. It should be remembered that intermediaries played a useful role in African worship when approaching the Supreme Being. Indeed, to indigenous Christians, Jesus has become an even better intermediary.

NO	ACTION SONG	ENGLISH LIT. TRANSLATION	THEME
(d) 3 Songs on the church			
10	Ba Kacema cemeni mpanga	The shepherds should lead the sheep	Good church leadership
36	Ukulesangwa aba batatu	Where these three are found, is the church	The meaning of church
42	Tapali ba kutuma	There are none to send	Christian responsibility
(e) One song is an <i>Amen</i>.			
35	Cibe ifyo fine	Let it be so...(Amen)	The mutual consent

One of the things observed about Zambian churches today is the swelling numbers in their church attendance. Churches have taken over the role of indigenous communities. Many people want to belong to a church as they would be obliged to belong to a Zambian community, and congregations have become their planning groups, **Insaka**. It is therefore difficult to conceive, from the numbers that throng Sunday services, the existence of atheists among Zambians. Many more songs are composed basing on the need for people to join these new communities. In this way the concept of the church as an extended family is made alive through songs. The action song below, number 36 in Appendix G, is an example of such songs on the Christian community and its unity:

UKO KULESANGWA ABA BATATU E CILONGANINO

Where these three are found, there is the church

Uko kulesangwa aba batatu, e (kuli) (i)cilonganino **DC**

Where these three are present, there, is the church

{m:mr:-r |d:-r:-r|m:mm:-m |m:-:s, |d:dd:d |d: } **DC**

- (a) Ni Lesa na iwe elyo no munobe, e cilonganino
 {l:sf:-|m:mr:-|d:dd:t, d:r:-r|m:mm:m m: }
 Ni Lesa na iwe elyo no munobe, e cilonganino
 {s:sf:-|m :mr:-| d:t,d:r |m:r:s, |d :dd |-:d: d}
God, yourself, and your friend, there, is the church
- (b) Ni Lesa na iwe elyo na bafyashi, e cilonganino
 Ni Lesa na iwe elyo na bafyashi, e cilonganino
God, yourself and your parents, there is the church
- (c) Ni Lesa na iwe na bana bobbe bonse, e cilonganino
 Ni Lesa na iwe na bana bobbe bonse, e cilonganino
God, yourself and your children, there is the church
- (d) Ni Lesa na iwe elyo no mukashi, e cilonganino
 Ni Lesa na iwe elyo no mukashi, e cilonganino
God, yourself and your wife, there is the church
- (e) Ni Lesa na iwe elyo no mulume, e cilonganino
 Ni Lesa na iwe elyo no mulume, e cilonganino
God, yourself and your husband, there is the church
- (f) Ni Lesa na iwe na bena Kristu bonse, e cilonganino
 Ni Lesa na iwe na bena Kristu bonse, e cilonganino
God, yourself and all Christians, there is the church

Refrain Cilonganino ca bana ba Mfumu na Kristu eka e mutwe.

{f:fm:m |r:-:r |m:mr:r |d:s,d:d |t,dr:t, |d: }

The song emphasizes the fact that a legitimate Zambian church will consist of husbands, wives, children, the whole extended family as well as other Christians. In a community-based society the song makes much sense.

The attraction in these themes is that they are all based on Christian teachings which relate in real terms to the local worshipping community. For instance, No 2, **Yesu Yesu, tuli bonse na Yesu tuli bonse**, is an apt reminder to Christians that Jesus is

always with them in their daily local activities; *when learning, in their houses (homes), when they are sleeping, on journeys*, and they can add as many activities of the day as they can remember. Their experiences are not abstract things in life but those near, and clear to them, in which Jesus always seems to participate. Similarly the Action song No. 5, **Tubombele pamo, inshita naipwa**, talks about need for Christians to do things in unity; *working together, rejoicing together*, a summon to sharing the pleasure with others, *praying together, reinforcing ourselves, playing together*, again always varying the items to suit the experiences as would be necessary. The songs such as these have proved to be simple, seem to make meaning and appeal to the listeners much more readily than the translated hymns seem to be doing. It is to be admitted that the indigenous Choir-action songs are not perfect models for all the worship in the churches in Zambia. Certainly, there are themes such as Marriages and family life, Funerals, Birth of Jesus and Harvesting etc, which may need more songs. There are also others such as New year season, Planting season, etc which do not have any at all. And, as should be expected, the theological issues raised in the songs may not be as universally acceptable. They would need to be taken or reviewed from the point of view of the context in which they were composed. For instance, in the song No. 12, **Satana baleke bana babombele Lesa wabo**, the word **satana**, *satan*, would have different interpretations from the one held by the established churches elsewhere. While elsewhere *satan* would be restricted to the biblical 'evil one', here the singers would be referring, for instance, to persons who have wicked ways, the words coming from bad friends and other such tangible things which would put their lives in jeopardy. This is the way the indigenous Lumpa Church hymns interpret the word *satan*. As seen earlier, for them, *satan* is seen in beer drinking habits, gossiping, witchcraft, telling lies etc. These are concrete manifestations of *satan*, which make up the themes for songs. Whenever churches in Zambia decide to select indigenous songs to include in their hymnals these are the issues they may need to take into consideration.

(ii) Prominent features of action songs

The Choir Action songs in Zambian churches are the closest in substance to the Lumpa Church hymns. They too reveal these prominent features:

(a) The tempo is typically African, and runs in line with the message. Indeed, most African songs tend to have a sharp and fast tempo. The following, No. 7 in Appendix G, is a typical example of such Action songs:

Jesus has gone back to His holy home

- | | | |
|-----|----|--|
| (1) | S. | Ba Yesu Kristu baliya ku mweo |
| | A. | Ba Yesu kristu baliya ku mweo (2)
E, ci-ne baliya ku mweo. |
| (2) | S. | Na Bena Kristu baleya ku mweo |
| | A. | Na Bena Kristu baleya ku mweo (2)
E, ci-ne baleya ku mweo. |
| (3) | S. | Abantu bambi baleya ku kuloba |
| | A. | Abantu bambi baleya ku kuloba(2)
E, ci-ne baleya ku kuloba. |
| (4) | S. | Iseni bonse tuleya ku mweo |
| | A. | Iseni bonse tuleya ku mweo (2)
Bwe-le-ni tuleya ku mweo. |

Je-su-s has gone back to **His holy home**
 Je-su-s has gone back to **His holy home**(2)
 O, yes, he 's gone to his holy home
 All his believers will go to eternal life
 All his believers will go to eternal life(2)
 O, yes they 'll go to eternal life

Those who don't believe will face eternal death
 Those who don't believe will face eternal death(2)
 O, yes they will face eternal death

It will be observed that the first line, **Ba Yesu Klistu baliya ku mweo**, *Jesus Christ has gone back to His Holy home*, in this song is repeated three times, typical of the way Africans do it when they want to emphasize a particular point. In this case, the point being emphasized here is *Jesus [Christ] has gone back to His holy home*. The tempo of the song can smoothly go with the tramping of feet as well as the movement

NSHAKALEKE UKWENDA NA YESU



Nsha- ka - le - ke uk - we - nda na Ye- su



Ye - su a - li - wa - ma



Nsha- ka - le - ke uk - wen - da na Ye- su



Ye - su a - li - wa - ma



Nsha- ka - le - ke uk - wen - da na Ye- su



Ye - su a - li - wa - ma.

of the singer's body, again, a common feature in many Action songs. Another observation is that the three points in the song are put in the logical sequence: "*Jesus* has gone back to His holy home (eternal life); *His followers* (Christians) are [also] going to eternal life; *Those who do not believe* are going to eternal death; Come *all*, let us go to eternal life."⁵⁰ This is the summary of the message in the song, and the sequence in which it is told demonstrates the typical African way of telling a story or conveying a message through song. This, for instance, is the way the royal singers at a chief's palace would convey messages to and from their chief through ballads. In this particular case the song preaches a Christian message to the listener in a similar manner.

(b) The language itself, as has been said, is easy to understand because its expressions are familiar. If, as seen above, a song is sung in the style of story telling then its words will inevitably be sung as spoken. This is typical of many action songs. Hence, the longer they are, due to repetitions, the more emphasis there is to make, and therefore the more complex and deep rooted the issue involved is. Two examples of such action songs are given below:

NSHAKALEKE UKWENDA NA YESU ⁵¹.

I will never stop walking... with Jesus.

1. Nshakaleke **ukwenda** na Ye-su, Yesu- aliwama
I will never stop walking with Jesus;
for He will never let me down

Refrain:

Nshakaleke **ukwenda** na Yesu, Yesu aliwama
Nshakaleke **ukwenda** na Yesu, Yesu aliwama
I will never stop..... with Jesus
For He will never let me down

⁵⁰The last point does not appear in the English translation.


⁵¹ on Living a life in Christ.

2. Nshakaleke kubombela Yesu, Yesu aliwama
I will never stop working for Jesus.....
for he will never let me down
3. Nshakaleke kusubila Yesu, Yesu aliwama
I will never stop trusting in Jesus.....
For he will never let me down
4. Nshakaleke kusoselako Yesu, Yesu aliwama
I will never stop speaking for Jesus.....
for he will never let me down
5. Nshakaleke kushimika Yesu, Yesu aliwama
I will never stop preaching of Jesus.....
for he will never let me down
6. Wilalaba ukwenda na Yesu, pantu aliwama
Don't forget always walking with Jesus
for He will never let you down.⁵²

The song is simple to learn and can easily match with the beat of a drum. The singer puts forward the conviction he has arrived at; *I will never stop*, and he enumerates the things he does not want to stop. In this case they are: *working with Jesus; trusting in Jesus; speaking for Jesus; preaching of Jesus*. And these are repeated for as long as the singer wants to stress the conviction that Jesus will never let him down. In this way he is encouraged to stick to his conviction. The second song is similar to the first. But this time the song summons listeners four times: **come and let us enter through the gate of life; come along and serve Him while still strong; come along to Jesus at your prime of life; Jesus has ascended, so watch and pray till He comes**. Again, these points can be sung repeatedly for as long as required, for emphasis as well as for enjoyment. It goes as follows:

⁵² From here you can now use the words which are underlined in Stanzas 1-5; ie **Kubombela, Kusubila, Kusoselako, Kushimika**, with the first word **Wilalaba**, *Do not forget/ overlook*.

Twendeni Twingile, Pa Kacipata kacepa.

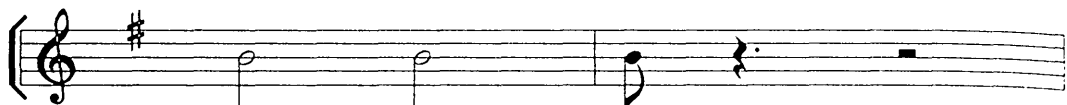
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Two - nde - ni twi - ngi le Two - nde - ni twi - ngi - le



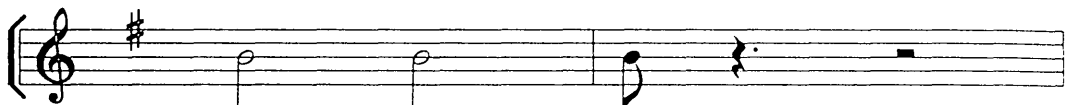
Two - ngi - le pa ka - ci - pa - ta ka - ce - pa



Mwa - sha - la



Mwa - sha - la ku mwe - o wa mu - ya - ya - ya



Mwa - sha - la



Mwa - sha la ku mwe - o wa mu - ya - ya - ya.

TWENDENI TWINGILE, PA KACIPATA KACEPA ⁵³

- | | | |
|-----|--|--|
| (1) | Twendeni twingile,
twendeni twingile
Twingile pa kacipata kacepa

Mwa-sha-la - Mwashala
ku mweo wa muyayaya

Mwa-sha-la - Mwashala
ku mweo wa muyayaya | Come along and enter (2)

Come and let us enter
through the narrow gate
Come - all - come
Never ever miss to go
to eternal life
Come - all - come
Never ever miss to go
to eternal life |
| (2) | Bombeleni Lesa, bombeleni Lesa
Bombeni apo mucili no mweo

Bo-mbe-ni
E mulimo Lesa weswa tupela

Bo-mbe-ni
E mulimo Lesa weswa tupela | Come along and serve Him
Come along and serve Him
while you 're strong and ripe
serve- the- Lord
This is what the Lord our
God expects of us
serve-the -Lord
This is what the Lord our
God expects of us |
| (3) | Seni kuli Lesa, seni kuli Lesa
Kuli Lesa 'po mucili no mweo

I-se-ni
Pa nshita ilyo mucili no mweo

I-se-ni
Pa nshita ilyo mucili no mweo | Come along to Jesus (2)
Come along to Jesus
At your prime of life
Come-to-Him
Come along to Him now while
you 're still alive
Come- to- Him
Come along to Him now while
you 're still alive |
| (4) | Aliya 'liya,- aliya 'liya
Aliya 'liya Yesu akabwela

Lo-le-ni

Loleni 'kufike lyo akabwela

Lo-le-ni
Loleni 'kufike lyo akabwela | Jesus has ascended (2)
Jesus has ascended
He will come again
Watch and pray

Watch and pray until
the time He comes again
Watch and pray
Watch and pray until--
He comes again. ⁵⁴ |

⁵³Evangelistic song. The song appears elsewhere in the chapter.

⁵⁴This is a new song in a traditional style. It was composed by the writer in the 1980s.

Common experience is that most Action songs are sung as spoken and often have just one theme. This is illustrated in the following two Action songs. The first is a Christmas song, **Ala nafyalwo yo mwana!, Behold! a special child is born!** with the message of Christ's coming to save mankind, being welcomed with gifts by men from afar:⁵⁵

**ALA NAFYALWO YO MWANA!
INDEED, THE NEWLY BORN CHILD IS UNIQUE!**

Solo:

1. Bafuma ku fyalo kuti bamupele fya bupe
2. Nangu nabe fi kwena kano nandi nje mumone
3. Abakalamba, 'baice, abalwele na babusu
4. Natuleya natwendeshe tuyemona yo mwana
5. Twabwela, na-tutemwa, twacankwa natusekele

TUNE: Solo

Bafuma ku fyalo kuti bamupele fya bupe

{ l : ll : ss | -f: -f: m | rr : r : d | t, -l: s, }

Refrain: All: (Ala) nafyalwo yo mwana

{ d : d : r | mr :- :m | - :- :- :- }⁵⁶

Napusana - na bana bambi

{ f : ff : m | -r: -r: -d | t : t :- :- :- }

⁵⁵ Appendix G. no. 40.

⁵⁶ Alternative tune for the response:

(For Refrain)

{ (ss, :) d: d | r : mr :- :m | - :- :- :- }

(ala) nafyalwo yo mwa-na

{ f : ff : m | -r: -r: -d | -t, t, :- :- :- }

Napusana na ba-na bambi

(Napsanininafye)

{ mm: -m: r | -t, t: dd: d | - :- :- :- }

ni mu mukondo alele

(a) (ena) ni mu mukondo alele

{ mm:-.m:r|-t,;-d :d|d :- :- }

Refr: Others for All

(b) naba Kateka- bakatota

(c) naba masambi balelapila

(d) naba cilolo baletota

(e) naba malwele- bakasekela

The second example of an Action song in this group is another Christmas song, with a Bemba folk melody. Its words are also sung as spoken and, at its refrain, flows into a smooth chanting climax for fuller participation. At that point the singers go into actions as the words themselves depict. For instance, the refrain **Natusengele; Let us welcome**, is acted in the same way people would welcome an important visitor or a chief to their village; **Natutotele, let us praise**, would be acted by clapping in a genuflecting position, which is what the word, **tutotele**, literally means; **Natusansamuke, let us rejoice**, would, likewise, be acted by showing joy, and so on. To such a song the limit would therefore depend on the solo singer who is left to pick on the actions to perform at the refrain:

NANI UYO BALETA NGO MWANA?

{d':dd'|l:sl|s:s|m:-|r:r|d:-}

Na-ni uyo (uyo)baleta ngo mwana

Who is he; that is brought like a baby?

{d':rd|l:sl|s:s|m:-|r:r|d:-}

na-ni uyo (uyo) a-isa ngo mwana

Who is that coming like a baby

{d:rm|f:mf|s:s|m:-|r:r|d:-}

a-isa ku kutupu-su-sha fwe bonse

He comes to save us all

{d:rm|f:sl|s:s|m:-|r:r|d:-}

a-lefwayo kutupo bupe bwa mweo

REFRAIN

{r |dd :-t, | l,: l, | r : r | dd :-r |t,:t,| d :dd | -:- :- }
 Na tusengele⁵⁷ I-mfumu ya bantu bonse ya-isa

(c) The melodies are such that a drum, a rattle, a xylophone and several other African instruments can be comfortably accommodated. The songs above are examples of this. Another example is this Action song: **Cawama e bane cawama; *It is wonderful, yes, it is wonderful!*** The song is composed from a traditional melody used at a wedding celebration: **Cawama (capota) elele cawama-- Shibwinga ne cokolala cawama; *It is wonderful (very nice) the bridegroom comes dressed nicely in a collar.*** At wedding celebrations in Africa there is evidence of great jubilation, by a multitude, at seeing the man and woman get together in matrimony. In reality, in most African societies a wedding involves, not just two people but many members of the two families. These are traditionally consulted for mutual consent because an African marriage is meant to create a long life relationship between extended families. Therefore two people get married after a long and sometimes arduous chain of consultations, making the marriage worth its value and so binding that it cannot be broken easily. Hence the reason for jubilation. Christian Churches in Zambia have often used this traditional ceremony during Christian initiations such as baptisms, confirmations, inductions or ordinations of church officials, perhaps with similar intentions, to make the events binding and memorable occasions. The song goes as follows:

CAWAMA E BANE CAWAMA⁵⁸
Wonderful, yes, it is wonderful

1. Cawama e bane (lelo) cawama }
 Seni mumone Shibwinga na Nabwinga }DC
 Bayemfya, Bayemfya
 Seni mumoneko ifyo bayemfya

⁵⁷ To alternate with **Na twawile** "let us ululate before Him (or pay respect to him), **Na tusansamuke** *Let us rejoice*, **Na tutotele**, *Let us give praise*: (tutotele literally means, *let us clap*. The song, which sounds to the pounding of something: cassava, maize etc, has its climax in the refrain, as above.

⁵⁸ see *Appendix G*. no. 34. The melody is adopted from a folk song, with words supplied by the present writer.

2. Ndefwayo kumona Shibwinga }
Shibwinga wesu twakwata ni **Yesu** }DC
 Ndefwaya,- Ndefwaya
 Shibwinga untu ndefwaya ni Yesu
3. Twendeni tuyeko ku bwinga }
 Ku musumba upya tukayeyemfya } DC
 Twendeni,- Twendeni
 Ku musumba kulya tukalayemfya
4. Umfweni e bane umfweni }
 Seni mumfwekwa mashiwi ya mweo } DC
 Umfweni,- Umfweni
 Mashiwi yakwa Shibwinga ya mweo
- Triumphant! yes it is triumphant!
 Come and celebrate with us its triumphant
 Triumphant! triumphant!
 Come and celebrate with us it 's triumphant!
- Iam longing to see the bridegroom
 The bridegroom we Christians have is Jesus Christ
 Jesus Christ, Jesus Christ
 To belong to him for ever 's what I need
- Brothers let us go and celebrate
 In that holy city we shall celebrate
 Marching on, marching on
 In that holy city we shall celebrate
- Hear the word my brother hear the word
 Come and listen to the word that gives you life
 This is life, life indeed
 Come and listen to the word that gives you life

In a society where the marriage bonds between the two; **Shibwinga, the bridegroom** and, **Nabwinga, the bride**, are held in high esteem, Christians tend to take the sacraments connected in this way with a wedding seriously. Baptisms in African churches are not simple matters. There are series of consultations and classes of instructions before one is admitted for baptism. At such sacraments there are multitudes of fellow Christians, similar to the way the traditional wedding is witnessed by many relatives. The sacraments are not easily broken, and if they are broken at all this becomes a matter of great concern to the whole church. Hence to such celebrative sacraments, a hymn such as this one would need to be sung with the solemnity and

thoughtfulness the events deserve. This analogy drawn between Jesus and the bridegroom therefore makes much sense to a Zambian singer.

(d) The scope, that is the theological content, and the mode of expression, as in many Lumpa Church hymns, are evangelical. They too deal with the daily concerns which are at the heart of their community, not always in a materialistic sense. Two examples of Choir Action songs running parallel to the Lumpa Church hymns in this way are given below:

**SENGELELA WE CIBANDA, SENGELELO KO:
*GET OUT OF MY WAY SATAN***

- (1) S. Sengelela we cibanda **sengelelo ko**
 A. Sengelela we cibanda **sengelelo ko**
 Sengelela we cibanda **sengelelo ko**
Wingo-na-ula.
- Get out of my way, you Sa-tan**
 Get out of my way (three times)
Do not spoil my life
- (2) S. Nga naumfwa mwana Lesa 'ne **namono mweo**
 A. Nga naumfwa mwana Lesa -- **namono mweo**
 Nga naumfwa mwana Lesa -- **namono mweo**
Wingo-na-ula
- When I remember Je-sus,
 then **I see real life** (three times)
Do not spoil my life.
- (3) S. Sompusushe Mwana Lesa, **inje mpokyo mweo**
 A. Sompusushe mwana Lesa, **inje mpokyo mweo**
 Sompusushe mwana Lesa, **inje mpokyo mweo**
Bengo-na-ula
- Please come and save me from this world
That I may get life (3)
Before they spoil my life

The firm denunciation of the devil is shown in the highlighted lines. Key lines in the first stanza, for instance, are: **Sengelelo ko**, *Get out of my way*, and *Do not spoil my*

life. The singer does not mince words in condemning the devil, to overcome temptations. The second is another evangelical song, for Easter:

Nandi nalimisebenyeko; mwe Yesu munjelele
I too was there, Lord Jesus have mercy on me!

- (1) S. Nandi nalimisebenyeko
 I was there when they despised you
- Refr. Mwe Yesu munjelele
 Mwe Mfumu munjelele
- Lord Jesus
 Have mercy on me
- (2) S. Nandi nalimitanikeko
 I have also crucified you
- (3) S. Nalimipele ku fipondo
 Many times I have betrayed you
- (4) S. Nalimitanine na menshi
 I refused to give you water
- (5) S. Nalimikenya pabuta
 Publicly I have denied you
- (6) S. Namishitishe ne mpiya
 I have sold your life for money
- (7) S. Nalimifwishilya mate
 I spat on your face I confess

The song asks questions; ‘Were you there when: they crucified Him? When they gave Him up to be tortured? When, at the cross, they refused to give Him water to drink? When they deserted Him? When they sold Him for pieces of silver? When they spat on Him?’ The song then gives the confessional answer; ‘I was there.... Lord Jesus have mercy on me’. The words are direct and, we trust, sincere, for the singers seem to be saying, without pretence on their faces, that they have resolved to confess it publicly. There are many such evangelical songs among Action songs of Zambian choirs.

(c) The Action songs circulating in Zambian churches in their hundreds cover widely enough the areas of **Worship**, **Marriage** and **Burial** of the dead. The UCZ hymnal

falls short on these themes. The **UMCA** hymnal (1945 edition, Mindolo Press) has only three hymns for **Burial** of the dead (numbers 110-112) and only one (number 104) in the 1963 edition, SPCK), but none specifically for **Marriage**. It is surprising that burials which are common occurrences in Zambian communities, and marriages to which they attach great value, have not been given many fitting indigenous hymns. Also, the only **Doxology** in the Zambian hymn book comes from a foreign source while the translated Canticles and Ancient hymns found in the hymnals, particularly in the **Union** and **UCZ** hymnals, have unfamiliar tunes which congregations can hardly use. Moreover, even the contents of some of those hymns whose tunes are known do not always meaningfully appeal to the local context.

(iii) Then there are smaller groups of singers - **quartets, quintets, sextets etc.** These are equally recognised by congregations and can often perform better than bigger groups. This is partly because their choir practices are more frequent and regular. But also, small groups tend to do things better and because of their smaller size they seem to be more easily organised. Some of these groups like to give themselves evangelical names: Golden quartets, Pilgrim brothers, Jerusalem Choir, The Crusaders etc. They present their songs for inspiration; prompting Christian conversion, for exhortation as well as for praise. Some quintets or sextets would, however, regard themselves as any other choirs and would compose their songs in the same pattern as ordinary choirs. Songs in this category are adaptable for congregational use. This is so especially in those churches of an evangelical inclination because they can be sung in three- or four-part harmony. However, some of these songs pose a problem to the indigenization process. They are often replicas of the styles and language of the North, and some of them attract especially by their melodies. But the attraction often tends to be superficial, for the singers sometimes do not understand the vernacular texts in their translated forms. Hence attraction lasts for a short time and soon fades away. Yet with careful editing of translations these can be useful additions to the action songs in

Zambian Christian worship.⁵⁹ The Choir songs based on African traditional melodies are more easily grasped by the congregations than the translated hymns because, of course, in the former both the melodies and languages are already familiar to the people. What they have needed to learn are the words, a thing they have done easily. Moreover, such songs are easily taught to the congregation because the whole congregation is a choir. Soloists are rare and only emerge when they want to display their talents in special songs, or in rare cases of lack of co-singers.

⁵⁹*Ibid.*

CHAPTER 6. HYMNODY AND THE CONTEXTUALIZATION PROCESS

1. The need for a hymnody in a *Zambian* context.

The work in this chapter does not pretend that no attempt has been made in the general field of contextualization in *Zambian Hymnody*. To say so would be to deny the fact that choirs and other singing groups, which in fact signal in profound terms qualities of indigenization, exist in the church. Rather the work here serves to stress the urgent need for greater efforts in contextualization of *Zambian hymnody*. It reveals that little has been done in this area and that more work is needed to add to the meagre work already in progress. Furthermore it helps to pose a challenge to the Independent church in Africa to speed up the ecclesiastical recognition of the indigenous songs which are not yet "canonized"¹. Above all it should now show the need to stress the point that nothing should be allowed to dampen the glowing spirit of the on going contextualization of *Zambian hymnody*. Indeed it is true that *Zambian hymnody*, in its canonized form, consists predominantly of translations of English hymns, with little contribution from the *Zambian* hymn composers and writers. Furthermore, there has been a growing need for hymnody by indigenous composers and writers, for *Zambian churches* have been lagging behind other churches in this area. They are yet to write hymnals with indigenous hymns that are as valuable as any others on bookstalls of the world Christendom. Alexander Sandilands aptly points out the delay in the progress of the African musical talents that has issued from some translation work. His concern for the padding of unintelligible words into hymn form for the church singing in African congregations is justified. Needless to say, the current hymnody of Africa continues to stifle the clarity of an African's praise to God through poorly translated hymns. Sandilands invokes the African's mind to this challenge when he says:

In Southern Africa, real African music has, in large part died out, and in part it has, during the last century and a half, become vitiated by "western" influences.

¹ The word "**Canonize**" has been used here to denote the inclusion in church hymnals of some of the songs now being sung by church choirs in *Zambian churches* as mere supplements, to add to the translated hymns which are already in the church hymnals.

What remains is the rather unpleasing mush that passes today for music. The process started a long ago. Much of the early hymn making for the Christian church in Africa was an unhappy yoking of British and American tunes to badly translated chunks of unidiomatic vernacular prose clipped into the right number of syllables to fit a lineBut below it all there persists a real African love of good music, and a tremendous potentiality to become a vitally and truly musical people. Will this musical destiny ever be realised?²

Part of the blame must, in the final analysis, go to the Zambian himself, especially in the dying years of the 20th Century. There has been great need for the rising African writers in general and Zambian writers in particular to use the education they have acquired through mission schools and to combine it with their innate musical talents in order to develop contextualized African Christian music. Unfortunately there has been a tendency to write Zambian songs following musical styles and languages foreign, and not infrequently irrelevant, to the contexts of Zambians, the final beneficiaries. The "onus probandi" is therefore upon the indigenous. Zambian writers face this challenge if they are to relieve foreign hands of the full responsibility of translating for Africa what Africa ought to do for herself. They should go even further; revise the old translations and swell the scanty indigenous hymnody through strategic programmes on local compositions. What the Executive Council of the International Institute of African Languages and Cultures said in 1928 is as true today as it was then:

If the African peoples are to possess a literature equal in richness to that of other races, Africans will have to create it.³

Indigenous works, in so far as translation workmanship is concerned, are the nearest to the best we can desire for Africa. This, for the reason that they would be written from

² Alexander Sandilands. *A hundred and twenty Negro Spirituals*. (revised). Morija. Morija Sesuto Book Depot. 1964.

³The Executive Council of the International Institute of African Languages and Cultures. 'Text Books for African Schools'. *Africa; Journal of the International Institute of African Languages and Cultures*. Vol I. London. 1928. p21.

within and are bound to be more sensitive and relevant to the local situations; provided always of course that capable indigenous translators are also sought for.⁴ There is some evidence that in the later days of missionary work, translating hymns as well as scripture portions and other Christian literature was gradually promoted by many African men and women. The Livingstonia Mission in Nyasaland who established their stations in Zambia from Malawi as early as 1894 had an early opportunity to use an African presence in the creation of an indigenous hymnody in Central Africa. They used evangelists whom they had recruited from Lovedale, South Africa for the mission work in Central Africa. Subsequently these were among the many teachers of subsequent composers of indigenous songs and themselves translators of English hymns used in mission work:

Those familiar with history of the African tribes know that among them men of remarkable ability have risen from time to time some of them have adorned the doctrine of Christ. Mention has already been made of William Koyi... whom Stewart regarded as one of the noblest men he had ever known. Then there was Tiyo Soga... a pure born Kafir and thorough gentleman, in whose presence white men entirely forgot his nationality and colour. He was the translator of the Pilgrim's Progress into Kafir....⁵

Furthermore, we have seen the three Africans who, according to S.D.Gray of the WMMS, had contributed to the translation and the revision of the 60 Mukuni hymns : *Inyiimbo sha Bene Kristu*.⁶ Therefore during the early part of the 19th century, the task of translation, in some areas, was undertaken equally by the indigenous people as by the missionaries. The same could have been the case in other areas if all missionaries had the same attitude to Africans.

⁴ see also Gottfried Osei-Mensah. *Winning West Africa with Books*. Accra. Evangelical Literature Fellowship of West Africa. 1972.

⁵ James Wells. *James Stewart of Lovedale*. London. Hodder & Stoughton. MCMIX [1909]

⁶ These were Samson Matibini, George Shipekwa and John Ntitima. Preface by S.D.Gray. *Inyiimbo sha Bene Kristu*. (3rd edition). Kafue. The Methodist Book Room. 1938.

2. The indigenous Lumpa Church hymns.⁷

(i) The indigenous Lumpa Church gives us an example of a successful attempt made in the indigenization of hymnody in Zambia. Dr. Fergus Macpherson was of this opinion too:

The Lenshina Movement seemed to me to underline solemnly the need to give full place, in the life of the church, to indigenous praise and expressions of worship. Lubwa had tended, perhaps unconsciously, to reproduce the formal solemnity of church life in Scotland in the earlier part of this century.⁸

The Lumpa Church was led by Alice Mulenga Lubusha Lenshina, a woman of Kasomo village in the Chinsali district of Zambia, in the 1950s. Dr. Fergus Macpherson, resident minister then on the spot during the process of its formation, tells us about his interview with Lenshina herself:

In the interview that followed she recounted her 'rising from the dead' and then said that when she had met Jesus, He had taught her some Inyimbo, (songs, hymns) and then shown her 'Ibuku lya Mweo' (the book of life). With regard to the Inyimbo, I asked her whether she had known them before, to which she replied, "of course not. It was He who taught them to me, at the river". I then asked if she remembered them, and she began to sing, softly, songs of a very simple evangelical theme.⁹

Lenshina's Lumpa Church was a singing church on the pattern of African life. They sang to life situations; as they worked, while they visited, as they marched along as

⁷ **Lumpa church** was the official name. The word *lumpa* may have come from a Bemba word, **lumpana**, which means, *vigilant*, or *be vigilant*. The name **Lenshina** is said to be a corruption of the word **Regina**.

⁸F. Macpherson. "The Alice Movement in Northern Rhodesia; the origin of the movement and its present day aspects, as seen by two Scottish missionaries on the spot." *Occasional papers*. Department of Missionary Studies. International Missionary Council. August 1958. p3.

⁹*Ibid.*

well as during their ordinary worship. One such vivid record, again, comes from Lubwa about their love for music:

In Lubwa today, at 6 a.m. just as the station was springing to life, we heard women's voices singing vigorously.... It was some of Alice's adherents on their way to giving voluntary help in building the church (of bigger dimensions than Lubwa's) at her headquarters. At 6 a.m. they passed through the station singing; at 11 they passed through again, on their way back to their villages.... The station in turn took no notice of them. It was busy following out the pattern of its European Christianity; preparing for set services, preparing for the day's work in the hospital, and especially, the school. We have here two Christianities; the one the orthodox one which we mean by 'the church', the other schismatic, racist, tainted with paganism, and of the people.¹⁰

The Lumpa Church hymns began to increase as the members slowly added to the ones that Lenshina had been given in the vision. Father L Oger of Ilondola mission of the Roman Catholic Church edited a collection of some of those, which probably interested him, and these appear in Appendix D of this work. They were collected by different people in six series as follows:

Series	Hy. Nos.	Collected by	Year	Source
1	1-7	Fr. L.Oger ¹¹	1955	Various villages
2	8-13	R.C. members	Apr.1955	Makasa, Kaengele villages
3	14-22	"	Jul. 1956 Aug. "	Shimufwela vg. Tiki, Mukundi vgs
4	23-28	"	"	Mulilansolo
5	29-61	Fr.Benedict Chisulo	-	-
6	62-65	Michel Longe	1960	-

¹⁰*Ibid.*

¹¹He says, at the beginning of *Appendix G*, that he collected these songs from villages while the Lumpa Church members were singing.

Villages where these songs were collected are also indicated at the end of each song in the appendix. But it is not possible to trace the individual composers, nor can it be ascertained how many of them were composed by Lenshina herself. It is true, of course that there are many others, including those that Lenshina received in her vision, which are not included here. It will also be noticed that the hymns come from only a small area in Northern province out of the six or so provinces which were covered by the Lumpa Church. The hymns themselves were collected during a relatively short period of six years. *Appendix D* therefore represents only a few dialects of the Bemba language, and does not include even those from the neighbouring Tumbuka area in Lundazi. Nevertheless, this is how hymns evolve. If the Lumpa Church had been given the chance to continue most probably they would have made more collections of songs into a large hymnal. Lenshina contextualized theology through hymnody, perhaps unconsciously, in such a way that thousands of people in the area flocked to her in enthusiastic response to her indigenous songs, in addition to other African elements. The well known history of her church brought with it another revival in Christian worship that African churches cannot ignore to mention in their struggle for indigenous Christian worship. During her initial leadership of the Lumpa Church she is reported to have literally emptied the Church of Scotland Lubwa mission congregation and those of the Roman Catholic Mission. Dr. Macpherson gives an account to this effect:

Lubwa was a very strong Church of Scotland centre with 80% of children of school age attending the schools. The area to the West of it is mainly Roman Catholic, and both missions have been hard hit through the lapse of members joining the 'Alice movement'.¹²

¹²F. Macpherson. *op. cit.* Introduction.

Andrew Roberts at one time likened Lumpa Church to a State, in fact, a theocracy, set up within the State¹³, thereby bringing itself into collision with the State. Rotberg also had this to testify:

With the growth of the Lumpa Church at Lenshina's village of Kasomo, the pattern of traditional missionary activity changed. The increasing importance of Kasomo, 12 miles by road from Lubwa and six miles from Chinsali boma, has corresponded to a down-grading in the importance of Lubwa and Ilondola.... Less than 600 spiritually strong Christians are all who remain of the large congregations at Ilondola and Lubwa. Africans who formally were indifferent members of the churches have become devoted followers of Lenshina.¹⁴

Another testimony to the overwhelming popularity of the Lumpa Church is given by Miss M.O. Mackenzie a missionary of the Church of Scotland at Lubwa then, in her circular letter of 6.1.61 to friends, through the home office:

Alice Lenshina said that she died, and Christ told her to go back and rid Chinsali district (5 miles from Lubwa [mission station] of witchcraft. When she came to life again she did not know what to do, so she came to the church for guidance. She was not a member of the church, so she was put into the catechumen class and she became a Sunday School teacher. She began to teach the children hymns. composed by herself, but the church forbade her, so she left the Sunday school, started to baptize the people and the church dismissed her. She went back to her village of her vision and called people to her. They left charms with her and...denounced witchcraft... She is still composing hymns, teaching children and her preachers go to her now and again for instruction. They say they believe in God and in Jesus Christ, but they do not read the Bible in church, although many are beginning to buy the Bible to read at home. Her followers say that when Alice dies, the church will still carry on and it will probably become a national church. There is no ordained ministry, but she is still baptizing people and we heard recently that they have had some form of communion service. Gradually a few people are

¹³Andrew Roberts. "The Lumpa tragedy". *Peace News*. no. 1471. London. September 4, 1964. pp6-7.

¹⁴Robert Rotberg. "The Lenshina Movement of Northern Rhodesia". *Rhodes-Livingstone Journal*. 29th June, 1961. pp63-78.

asking to be readmitted to the Christian church because they feel the Lumpa funds are being misappropriated or feel the lack of real spiritual and divine guidance.... The number of church [of Scotland] members in the area was 4,000, but many people left to follow a woman called Lenshina, and so the number dropped to about 300 and the Lumpa church (Lenshina followers) grew. There is a Lumpa Church in nearly every village.¹⁵

These accounts give enough evidence that the Lumpa Church was successful in attracting the indigenous people to its worship. Their contextualized songs, with their indigenous metres, appealed more to an African's ear, mouth and feet than the English tunes appeared to. Consequently Chinsali District was soon on fire. Later in 1970 Rev. Vernon Stone of the Church of Scotland wrote to friends:

You will have read of the "Alice" movement, which has played havoc with the membership of our church in N. Rhodesia.... The church has never been strong there [in Luangwa valley], and then with the onslaught of "'Alice", it has practically disappeared¹⁶

Before Lenshina came on the scene the Bemba people generally were, in the eyes of the mission, slow to respond to the Gospel message of the mission church, judging from the membership roll, and the small numbers of Christians from among them were poor singers of the hymns of the mission church. When Lenshina gave the same slow and illiterate Bemba people the gospel hymns of her composition they became Lenshina's best singers. They covered the whole Bemba land, combing every village big and small, as locusts cover the fields to devastate the crops. The vigilant Lumpa choirs were soon to be nicknamed "*locusts*"-*Ba Makanta* because of their effectiveness:

It had often been observed that the Babemba people could not sing. Such opinions had been expressed many times by missionaries working among them who contrasted them sharply, for example, with the

¹⁵ Miss M.O. Mackenzie. *Correspondence and Papers- re Africa. 20th Century; Church of Scotland Overseas Council*. Edinburgh. National Library.

¹⁶ Rev. Vernon Stone. *Circular letter to friends; correspondence and papers- reAfrica, 20th Century; Church of Scotland Overseas Council*. Edinburgh. National Library. 1970.

Tumbuka people of Northern Nyasaland. The hymn book used in Lubwa area was, in many respects, a fine production....But it consisted almost entirely of hymns translated from English...The praise of the church thus did not seem to stir the people's hearts, and hence the easy judgement grew up that "the Babemba can't sing".... Then as night fell, they [Lenshina followers] began to sing, and I was startled to hear singing finer and more authentic than I had ever heard during my three years in the Chinsali district. This was indigenous praise, simple, evangelical and not in any sense heretical in its message.¹⁷

For the mission church that episode was a humiliating spectacle. But in fact Lenshina had not intended this to be the case. Moreover, from the reports of eyewitnesses, it seems that Lenshina did not initially intend her church to develop into the revolutionary way it did in its later stages. Rather her church was pushed into schism:

From my own personal dealings with Lenshina herself in the very beginning of the movement, I have concluded that she is not in fact the leader of the movement as it has developed. On last meeting her in late 1956 I found her friendly but in a state of considerable nervous tension, which I felt indicated that the "movement" was too much for her.¹⁸

Lenshina was, most likely, not a deliberate leader of a popular church. But in response to her vision, which was crowned by the hymns from on high she must have found herself consequently founding an authentic group of worshippers, the church. An observer describes Lenshina as:

One of the most relaxed and inwardly happy Africans that I have yet met in this tension-ridden territory. She is completely sincere and very impressive...She claims that her church is for all who will hear her and not exclusively African.¹⁹

¹⁷F. Macpherson. *Op. cit.* p4.

¹⁸*Ibid.* p5.

¹⁹*Ibid.* Introduction.

Meanwhile the Lumpa church was establishing itself in the prominent members of the mission church who had left the mission for indigenous forms of worship and, above all, for the down-to-earth and singable hymns. Both the Zambian government and the mission churches in Zambia were moved by the Lumpa Church, and they rose up with full force to suppress the "satanic" Lumpa church, as some of them called it. Lenshina's masterly work on hymnody is said to have been built up at the rate of one hymn a week.²⁰ She did very little preaching to her congregations, they say; rather the preaching was done largely through hymns which her congregations sung a great deal. Through that hymnody the people got the message. One leader of the Roman Catholic church was to acknowledge later:

Here is a collection of songs everyone knows and everyone loves.... Some wondered how Lenshina, an ordinary woman of the bush, could compose these hymns. To this we can answer: were our troubadours [and minnesingers] of the middle ages university students? Is poetry and fine language men's lot only? ²¹

Lenshina shook the foundations of the established churches in this simple but effective way. While the orthodox churches were worried about structural growth of the mission church and preoccupied themselves with the purity of missionary principles Lenshina was more deeply worried about the social status and moral decay of her society. She simply and ably got the gospel of Jesus, related it to the life of the people of her day, putting the gospel in an understandable language of hymns. Through them she exhorted, taught, and united God's people, as she believed she had been instructed in the vision. So the people felt at home with her and her methods and they left their homes and their unexciting churches and rallied behind her. Consequently they made her their "**Mama**" - **grandmother** in her restructured Kasomo village, which they were happy to declare their "**Zion**". Lubwa mission was left to get on with its meticulous worship; the main line church had failed them. But what was perhaps more worrying

²⁰ see L. Oger. *Lumpa Church, a Study of the Lenshina Movement*. Ilondola. Zambia. 1960

²¹ L. Oger. *Op. cit.* p. 29

was that, while some missionaries could see the folly in rejecting Lenshina's revelation and her zeal for indigenous hymns, the majority of African elders were more zealous against her and were determined to "*crush her church*". Alas, in the end, they were crushed, not by Lenshina but by the impact of the contextual message which her hymns carried. Her church was able to rid society of witchcraft and charms which the Bemba regarded as the dreadful monsters of the Bemba land and which none had been able to remove from the society. Lenshina's church to the spiritually needy then surely deserved to be declared messianic and redemptive. Meanwhile orthodoxy had refused to accept the idea that it was guilty because it was blind to the new message come by Lenshina. Therefore, because it was high-handed and tenacious of its stand its guilt remained.²² It consequently paid the price of mass-exodus of its members to Lenshina's 'Zion'. What started as Lenshina's movement was becoming a powerful Lumpa Church, spreading throughout the whole of Zambia. Rotberg testifies:

In 1958 the territorial Registrar of Societies said Lenshina's churches, by districts, were Kasomo 20, Isoka 6, Mpika 20, Chinsali 60, Broken Hill Urban 3, Lusaka Urban 4, Ndola Urban 1, Kitwe 1, Kalulushi 1, Luanshya 2, Mufulira 1, Chingola 2, Bancroft 1, Lundazi East 10, Lundazi West 13, Kawambwa 3.²³

In terms of the area the Lenshina Movement covered this means that out of the nine provinces of Zambia, six provinces; Northern, Central, Lusaka, Copperbelt, Eastern and Luapula, already had registered Lumpa Churches. It is most likely that even in the other three; Southern, Western and North Western provinces there were members of the Lumpa Church congregating unofficially. Moreover, the Lumpa Church still exists through church members in exile in neighbouring countries. In fact there is, in existence, a Jerusalem Church, an offshoot of Lumpa Church on the Copperbelt. The present writer followed it up with a visit, in 1987, to one of their Sunday Church

²² cf. John 9:41

²³ Robert Rotberg. *op. cit.* footnote, p.75.

Services at Mindolo, Kitwe, led by one of their leaders, Mr Nkole Shi Chisanga (Chikansekeshu).²⁴ What mostly attracted all the people to the Lumpa Church could not have been Lenshina's own popularity, or any kind of material wealth, which only the people who rallied around her acquired for her and the whole church later. It was the kind of hymnody that the Lumpa Church had developed. The dogma of the church, described as orthodox, at least in form, was embedded in its hymnody. The Bible, translated by the Presbyterian missionaries, was used as the basis for prayer and whatever expositions the leaders gave, and to an extent for hymnody. Rotberg again confirms this point:

Hymns are seemingly indigenous in origin (at least those composed after Lenshina was given the first hymns from on high) although their subject matter is traditionally Christian.²⁵

The order of service at their Sunday worship shows more indigenous hymn singing than any other part of worship. Again, the following order of service for the Sunday service at the Jerusalem Church at Mindolo, quoted above, serves to emphasize the point:

1. A uniformed woman walked into the place of worship with a big plate covered with a white cloth, amidst jubilant **singing**.
2. Procession: A **song** was sung for the introit, leading the uniformed church leaders into the place of worship (in the quadrangle of the leader's house).
3. There was an Interlude of **choruses** by the choir, who were in fact the whole congregation.
4. Prayer was said by the Bishop (as the congregational chairman was called).

²⁴This is a pseudonymous name which literally means, "It will please me". Pseudonyms were very common among members of the Lumpa church during that tense time of 'persecution' when the Northern Rhodesia government regarded it as "religio illicita".

²⁵Robert Rotberg. *Op. cit.* p72.

5. **Songs** were sung by the choir (a small group led, followed by the whole congregation). The offering was received. Prayer of dedication was said by one elder.
6. A **singing** period by the congregation.
7. Sermon was delivered by a bare-footed, moderately dressed preacher.
8. A period of **songs**, as in 6.
9. Prayers of thanksgiving and intercession were said.
10. Intimations were given; receiving the visitors, amidst **songs** of reception.²⁶
11. Special offerings for extending hospitality (mwabombeni) to others was received as they kept **singing songs**.
12. Special prayer for the sick, etc.
13. Procession **song**, acting as the Benediction, marked the end of the service.

(ii). Some themes in the Lumpa Church hymnody.

Themes of the Lumpa Church hymns are found mainly in the hymns themselves. Nevertheless, one can occasionally see in some of them an amount of influence from the titles of themes of the translated hymns. For instance, the following hymn is an adaptation of a Roman Catholic Church theme on grace, judging from their Bemba terminology of the word grace, **inema**:

²⁶ The following, for instance, is a song to welcome new members and visitors to a congregation:

{m:s|s:l|s:-| f:m|fm:r|d:-} DC
 Mwishina lyakwe (Lesa) Twamipokelela
In God's name we welcome you all.

{r:d|:-r|m:-|:-|f:m|fm:r|d:-}
 Mwai-seni- Lesa abe nemwe
Welcome, may He keep you from evil thoughts,
 {r:d|:-r|m:-|:-|f:m|fm:r|d:-}
 Amu-bake naku fibi fyonse
may He guide you in every way"

Twaisha fukama ku cinso ca Mfumu Yesu

Tamwatwishile ne **nema**?

We come and kneel before the Lord Jesus Christ

*Will you, Lord not come to us with your **grace**?²⁷*

The word '**inema**' in the hymn therefore belongs to the language of the Roman Catholic Church in that area. Indeed some of the Lumpa Church members came from the Roman Catholic Church, including Petros Chitankwa, the husband of Lenshina. This other example on the concept of Mary most likely came from the Roman Catholic Church:

Namfumu nkata ni Maria Ewafyele Yesu

Mwilalila ba Maria, umulwani nayanshiwa

The glorious Queen is Maria

She is the one who gave birth to Jesus

Do not weep Mary, the enemy is defeated²⁸

The other example, which is likely to have originated from the Seventh day Adventist Church, is on the concept of Sabbath:

We mubomfi we ubombe milimo pa Sabata uyumfwile

Witila Lesa wa nseko, akatuposa mu mulilo

You, who work on Sabbath day

Listen carefully for yourselves God does not play fun,

He will cast us into fire.²⁹

²⁷ Appendix D. no. 47.

²⁸ Appendix D. no. 59.

²⁹ Appendix D. no. 51.

Furthermore, some Lumpa Church hymns, particularly those which evolved after Lenshina's vision songs, which were rejected at their very early stage of development, are very subjective. They portray a notion of self righteousness, such as hymn 39; **Moneni mwe baba mu bushiku, Calo nacima cileyangala mutende, Fwe bamona Shikulu Katula, *See you who are in darkness, The country has gone up, We who see the Master, the Saviour.*** Also, hymn 43 refers to the members of the Lumpa Church as, *the lucky ones, on whom the light is shining*, in contrast with, *the unlucky ones*, meaning those of other churches. And in hymn 39 they refer to themselves as, *we who see the Master, the Saviour*, in contrast with others who *are in darkness*. Similarly, some hymns lack depth of theological teaching. For instance, and there are a number of this kind, represented in hymn 47, which has only two sentences, with very little to teach about:

Twaisa fukama ku cinso ca Mfumu Yesu
Tamwatwishile ne **nema**?

We kneel before Lord Jesus
Will you Lord not bring us your
grace?

Other members of the Lumpa Church, including the leader of the Lumpa Church Choir, joined the Lumpa Church, inevitably with some elements from the Church of Scotland. Rotberg writes:

The Lumpa Church leading Choir-master, S. Rain Mulenga (no relation) was trained at Lubwa....³⁰ In between the hymns (sung in vernacular) led perhaps by a choirmaster trained at a mission station the preacher or preachers will discourse on Biblically- inspired messages or on other matters of local importance.³¹

Therefore, although many of the Lumpa Church hymns would need some revision in order to put some of the structures right and make the theological teachings solid, not all of them are without elements blended from the mainline church frame work. This is to be expected, especially at that early stage of the Lumpa Church's establishment. But

³⁰Robert Rotberg. *op. cit.* footnote. p74

³¹*Ibid.*

it is also true that, like any hymnody, the Lumpa Church hymnody would have improved in due course if the church had been allowed to continue. Another observation is that the earlier songs in the Lumpa Church show initial character of life through which the church had passed. Hence, at the parting of the ways with the main-line churches its members had developed the defensive attitude which is manifest in some of their songs of that period. They had composed songs on enemies, some of them very provocative, which refer to those missions with whom they were in confrontation, such as the following:

Lumpa Church hymn	English translation
No. 27	
Tata nakula pebwe, pebwe	God has built on the rock,
Mwine akula pa cakosa	He himself built on solid ground
Nangu umo pa calo ukayakululula	None on earth will destroy what
icaimikwa no mwine	the owner has built
Abanensu balefwaya bemye ubulwani	Our friends (other churches) want
	to persecute us
Batucushishe filya bacushishe	To ill-treat us as they did to Yesu
	Jesus
Nomba lyena nakalya	But now it is all in vain
Ni lilya line mwacushishe Yesu	You had your time when you ill-
	treated Jesus (Now you cannot do
	so to us in the same way)

Tata nakula pebwe, here means that God has built His church on the rock, in the figure of the Lumpa Church. Therefore, *none on earth*, **Nangu umo pano calo**, is referring to the enemies of the Lumpa Church, including the mission churches. The expression, **Abanensu**, in the next line is a teasing way of referring to any one who is doomed to failure; in this case, the enemy churches. Also, as can be expected, during their subsequent struggles with the state there emerged songs which referred to the state as an enemy. This seems to be the characteristic of indigenous songs. Their **themes** evolve within the theological, political, social and cultural development of the land. This is to be expected among people who want to live their religion. After all religion is life. This is probably what makes them appealing to their singers. Their themes are subject matters in which **God, Christ, The Holy Spirit etc**, for instance, are mentioned as objects of their worship, within the songs themselves. Hence, members of

the Lumpa Church sang of, *God the Father*, as **Tata** (hymn 2) or **Tata wa maka yonse**, (hymn 61), which would translate, *Father* or *All powerful Father*. They regarded Him as the final Court of appeal in their great need. For example, they sang before Him; when they encouraged each other against the enemy (hymn 2), when their enemies tormented them (hymn 7) or when they were in need of blessings (hymn 7):

The Lumpa Church Hymn 2

Natulongane tuli **bana ba cine**

Twiba nga balwani balya balecushe

Mfumu

Nefwe twalishuka

Umulwani alipimpa

Twilingana na fipondo filya fya kale

Ifyalecushe **Mfumu**

Fyaipye Katula

Umulwani alefwaya ukutufumya kuli

Tata

Satana alipimpa, euletufumya kuli

Tata

Literal English

Let us unite we are the **true children**

Let us not imitate the enemies who ill-treated the **Lord**

We too are fortunate

The enemy is determined (to mislead us)

Let us not imitate the enemies of the old

Who ill-treated the **Lord**

They killed the Saviour

The enemy comes to take away from our **Father**

The keen enemy can stray us from our **Father**

They make no pretence in the hymn that they are true children, **bana ba cine**. Therefore they have a *Father*, **Tata**. Lumpa Church hymns sometimes make no clear distinction between God, whom they call **Tata**, as well as **Mfumu**, and Jesus who is also called **Mfumu**. Hence the Bemba expression, **Mfumu Lesa Tata**, is often used in order to make that distinction, and to stress the Fatherhood of God. They went even higher in the African family ladder and sang of Him as, **Lesa Shikulu**, *God Grandfather*, (hymns 7, 25, 49, 54). Their titles were more affectionate to the omniscient, to the point of personifying Him. In a Bemba community, **Tata** or **Shikulu**, carries corporate personality: the tribesmen will call their leader, **shikulu**; a wife will very often call her husband, **shikulu**. The title is therefore conferred on the head of a family or community, who is expected to shoulder an amount of or the whole responsibility. He is the one to be relied upon for wise counselling, for the safe keeping, for finding means for the provision of food for the family of community etc.

The extended family also depend on him in times of crises, calamities, family squabbles etc. This conception recurs in the indigenous hymns of the Lumpa Church:

No.7 (from Mukundi village)

Twaisa ku kulombe palo **Shikulu**
 Tubeeleni uluse, fwe benu
 Twapapata, **Shikulu**
 Tapaaba nangu iyacila **imwe**,
 Twalicimfya fyonse muli **imwe**
 Nimwe katula, nimwe **Yesu**.

We come to ask for Thy blessing **O Lord**
 Have mercy on us, we Thy people
 We beseech Thee, **O Lord**
 No Lord is greater than **You**
 We have subdued everything through **You**
 Thou art the Saviour, Thou art **Jesus**.

No. 49 (on mercy of God)

Akatulanga - **Shikulu**
 Akatulanga - **wa luse**
 Akatulanga - Pa citamba maluba,
 luse lwakwe lusuma
 Elutulango kusuma
 Elukalanga kuli **Tata wa luse**

He will show us - Our **Master**
 He will show us- the **merciful**
 He will show us very attractive place
 His mercy is wonderful
 It will lead us where all is perfect
 It will lead us to the **merciful God**.

No. 54 (On joy of seeing the Master)

Mwalishuka, Aleluia, aleluia
 Pa kumona **Shikulu**, Aleluia
 Uwa luse lusuma, Aleluia, aleluia,
 aleluia

How lucky you are, alleluia, alleluia
 To see the **Master**, alleluia
 The master of great mercy, alleluia,
 alleluia, alleluia.

They often avoid mentioning the name God casually, outside priestly situations. More often the name will be implied in any one of the corporate names used for God. These would be; **Shikulu**, **Tata**, **Kalubula**, **Mfumu**, or any of the praise names; **Kanshi-wabikwa** (the all knowing), **Mulopwe** (He to whom all prostrate fall), **Mwandanshi** (the omnipresent), and names to that effect which depict the attributes of God. This is an appropriate African traditional way to address a personality of great family status. For instance, to be a family man gains one a social status, and to call by his family name a person who has a child is to belittle him. Unlike in cultures of the North where

a person may be called casually by his or her first name, a Bemba man **Bwalya** with a child called **Musonda** is no longer Bwalya. By virtue of his fatherhood he is initiated into a higher realm, a realm of responsibility in society. He is now addressed as **(Ba)Shi Musonda**³² (father of Musonda). His wife would be called **(Ba)Na Musonda** (mother of Musonda). The status is not just for prestige, rather both of them begin to shoulder social, political, economic and cultural responsibilities. Similarly, a person whose son is **Shi Musonda** (the father of Musonda) is properly addressed as **Shikulu Musonda** (the grandfather of Musonda) or **Nakulu Musonda** (grandmother of Musonda). In an African culture where the principle of the extended family and the practice of corporate personality are of great significance, fecundity is thus given that prominence. It is not surprising therefore that the concept has thus entered the language of African religion, traditional or Christian. Hence, in the Lumpa Church hymns, as in Choir-Action songs, God is **Shikulu**. He takes the place of an ancestor; the corporate personality for final appeal in life. The Lumpa Church have also an example of hymns on Angels. They show Angels as messengers of the redeemer or, better still, as intermediaries for the people. *Appendix D* has only one (hymn 16) specifically on angels:

No.16.

Mwaka ukesa ba Katula tukamona	Time will come, we shall see Redeemer
Kuli njeli bakalisha mapenga	The angel will blow the trumpets
ifyalo fyonse	in all the countries
Ku makumbi yafitule fyalo fyonse	On dark clouds covering all countries
Mwaka ukesa e Bakatula tukamona	Yes, time will come when we shall see the Redeemer

The concept of angels may have been adapted from another church. It does not have an exact equivalent in **Bemba**. Moreover the translation for the English word **angel** itself

³²The title is used with **Ba**, a word signifying respect, by a junior person or anyone who wants to give respect to the addressee.

is an anglicised Bemba word, **njeli**. But the concept may have been attractive enough to them for it is not far from the African concept of ancestors, acting as intermediaries, in the African doctrine of the communion with the departed. Here, also the angels will signal the coming of the Lord by blowing the trumpets. So, a visible sign will precede the Lord's day. But they do not seem to have much more to say about the angels, nor are there many hymns on the subject. It is interesting, though, to contrast this with two Action songs on Angels. These are; Number 21, **Ba Yesu lubuto lwa panwe sonde...Bangeli mu mulu monse**, *Jesus, the light of the world, Angels all over heaven*, and number 25, **umwela wapunga.....Bangeli Bakatusengela**, *The wind is blowing....Angels will welcome us*. In both of them, angels are in heaven, implying their status as intercessors. In the second song, Angels are in heaven, waiting to welcome us. The concept in both the Action songs and Lumpa Church hymns is therefore present, albeit with limited explanation. The Lumpa Church hymns deal with the theme of evil or sin too. Unlike translated hymns where evil or sin is a word used often in general theological terms, the Lumpa Church members saw evil, the devil, satan through the immediate tangible vices in their community. L. Oger says that out of the 65 Lumpa Church hymns he edited, 21 are against the enemy.³³ Hence Satan in their hymns is the father of all evil, as mentioned in hymns 12 and 48. He is clearly identified as an enemy (hymn 5) whose work is associated with the vices of habits like drunkenness, **bucakolwa** (hymn 11); sorcery, **ubuloshi** (hymns 23, 24); jealousy of those against Lenshina, **ubufuba** (hymn 35, 45); backbiting, **ulwambo** (hymn 38); polygamy, **mpali** (hymn 41); disunity, **akapatulula** (hymn 63).

No. 11 (On beer drinking, from Makasa)

Mulemona ku balenwa, bashama

Balemona milimo ya Mfumu

Ebo Satana akulile nanda pa mitwe

Behold those who get drunk, they
are unfortunate

They see the Lord's work, but do
not care a thing

They are Satan's dwelling homes

³³L. Oger. *Op. cit.* He numbers them as: 2, 5, 7, 9, 10, 11, 12, 13, 15, 26, 33, 37, 38, 40, 48, 60, etc p7.

In the hymn the drunkards are identified as *Satan's dwelling homes*. While in other societies the drinking habit would not be cynically viewed, the consequences of the same habit in Zambia and in the Lumpa Church areas in particular rendered it wicked. It caused the breaking of families. It caused fights among people, sometimes resulting in the loss of lives. It brought starvation in homes as drunkards spent all the money they had on beer. So there were anti-social consequences of drinking, and they sang against it as a source of evil. Yet, save for the Christian influence, among the ordinary Bemba people beer was the daily beverage there was in their villages. They also had a theme connected with Baptism. In the Lumpa Church hymnody, baptism is closely associated with a wedding. This is an interpretation of Christian baptism too. But, while there is little reference to this in the translated hymns, here the Lumpa Church sings it:

No.10. (The effects of baptism: To be strong against the enemy)

Ntale ngufye bana bandi
Bafuma ukutali, baleumfwa lulumbi
Baleisa ku kusambwa
Lekeni bemye amabwe ya mwalala

Let me first have my children wedded
The come from afar, they heard news
They have come to be purified
Let them lift up the unbreakable
stone (sin or the government etc)

The **ngufye bana bandi, have my children wedded**, climaxes in **ku kusambwa, to be purified**; baptism in the conception of the Lumpa Church tradition. The effect of baptism is strength, as shown in the last line, **Lekeni bemye amabwe ya mwalala, let them lift up the unbreakable stone**. Baptism therefore makes their members strong enough to stand against the enemy. Their members flocked for baptism with this view in mind; to get strength. Petros Chitankwa, husband of Lenshina and Chief elder of the church is believed to have been baptizing in this formula; **mwibwe lya mwalala, in the unbreakable stone**. When baptized members of the church faced the military army of the government, they marched on to war as strong as the stones. Members were instructed, when shot at, to run to the magnificent church building to die in there, shouting, **Jericho!**. If this faith was wrought through the initiation ceremony of

realistic role in the lives of Lumpa Church members. Thus, themes of Lumpa Church hymns constantly talk about something happening or about to happen soon. In this respect therefore, the themes covered in the Lumpa Hymnody are different from those of translated hymns where they are predetermined as block concepts; **God, Jesus Christ, Holy Spirit, Church, Seasons etc.**³⁴ The following is an outline of some themes and examples of Hymns used in the Lumpa church, according to Appendix D:

<u>Theme</u>	<u>Lumpa Church Hymns numbers.</u>
1.	
The Father, Master, as God - Tata, Mfumu, Shikulu.	2,7, 25 etc
The powerful, The creator,} The merciful} wa maka, wa luse, Kalenga	49,54,61
The keeper of all, The Saviour Katula, Mupusushi. The Just Judge,Purifier Kashinina,Konaula wa babi Kawamya.	36,39 12,58,60
2.	
Jesus mentioned as The son of God Mwana Lesa	3.
Born [incarnate]	8
The Saviour Kalubula	2,8,16,
The Redeemer Katula	39.
As the suffering Servant Uwaculile	14,15
Will come again Akabwela	16,55

³⁴see *Appendix C* for the main-line church themes.

3.	Hope in the Spirit: Akawamya	58
4.	The Disciples/ Apostles (Lenshina as Jesus's messenger) Nkwashi, Inguni.	19,27,28
5.	The Grace of the Lord The mercy of the Lord Wa cikuku, wa luse.	47, 49
6.	The Angels [an addition to protestantism] ³⁵ Njeli (Abangeli)	16
7.	The Devil-Satan/father of evil Umulwani	12, 48
8.	Work of the devil [in drunkards] Abanwa	11
9.	The devil is an enemy Ukushilanda fya cine, bulwani	5
10.	Following Jesus demonstrated publicly, voluntarily-Repentance Ukulapila pa lwalala	22
11	Purity, joy, strength associated with baptism Ukusambwa, Amaka	3,10
12.	Idolatry [condemned] ukususha ukupepo tulubi ³⁶	30

³⁵ This may have been due to the influence from the Roman Catholic Church whence Lenshina's husband originated.

³⁶ Some of the hymns composed by Lenshina and the Lumpa church members, collected by L. Oger etc of Ilondola White Fathers Mission, are appended at *Appendix D*.

These are straightforward themes, without any dogmatic complications. This is what people desperately needy in spirit have wanted to hear. They will understand the themes easily and respond to both the content and the melody more readily than they would to complicated translated hymns. The hymn number 3, for instance, on Baptism, sums up what a person wants to know about being born again, a theme that orthodoxy has also preached on for ages:

Pa kwabuka kwishilya {mr:dm:s : s s.- }	In order to cross over
Kano uli no mutima wasambwa {.l:l:s :m-.m rd:rr:d:-}	You must have a pure heart
Ilyo ukamona Mwana Lesa {mr:dr:m :mm s:s :s.-}	When you will see the son of God
Elyo ukafika na ku cinso {.l:l s:m :rd:rr d:-}	Then you will know you are in His presence

The highlighted words in the short hymn seem to sum up the doctrine of baptism, in the teaching of the Lumpa Church. Christian Baptism is depicted here as crossing over. To cross over you must, ***Have a pure heart***. With that imperative in the proper order, ***you will see the son of God***. That then will mean that you are pure, and automatically, ***you will know you are in His presence***, for no impure eyes can see God. It must have been that simple but down to earth message that moved the staunch sorcerers to repentance, and attracted the once dumbest Bemba singers into the Lumpa Church choirs, **the locusts**, in their great numbers. This, certainly, was a bold attempt, towards contextualization, by a very ordinary woman surrounded by very ordinary men, young boys and girls.

(iii). Marked characteristics of Lumpa Church hymns

Lumpa Church hymns are all short and spontaneous. Church choir songs of the main-line churches, as we saw, are the closest in substance to the Lumpa Church hymns. Lumpa Church hymns³⁷ reveal the following marked features:

(a) The tempo is typically African, and runs in line with the message. Indeed, most African songs have a sharp and fast tempo. The Lumpa Church hymns give us the following example, also quoted above, the only one of the Lumpa Church hymns whose melody is known by the writer, adopted by the New Jerusalem Church, the offshoot of the banned Lumpa Church:

Pa kwabuka kwishilya	In order to cross over
{mr:dm:s : s s.- }	
Kano uli no mutima wasambwa	You must have a pure heart
{.l:ll:s :m-.m rd:rr:d:-}	
Ilyo ukamona Mwana Lesa	When you will see the son of God
{mr:dr:m :mm s:s :s.-	
Elyo ukafika na ku cinso	Then you will know you are in His
{.l:ll s:m :rd:rr d:-}	presence

Here too, the tempo can go smoothly with the tramping of feet as well as the movement of the singer's body. This again, is a common feature in many Lumpa Church hymns. Examples of similar hymns are found in numbers 2, **Natulongane tuli bana ba cine, *Let us come united, we are the true children***, a hymn to summon people to an assembly; 55, **Abakengila mu Shioni mupya, teba lwambo, teba lubuli, *No slanderers, no troublemakers will enter New Zion***, a hymn giving the code for entering Jerusalem (Zion/ Kingdom of God) and 60, **Ubufumu bwa mu mulu tabufwaya fya calo, *the kingdom of heaven is not looking for earthly things***, on the coming of the Kingdom of God.

³⁷ see Appendix D

(b) Second, the language itself, as has been mentioned earlier, is easy to understand. The Lumpa Church members sang the following short hymn, in what reads a simple, straightforward Bemba language, about the two ways of pilgrimage, asking God to show them the right one:

The Two Ways: Nshila shibili.

Shikulu ifwe tulangeni nshila
 Ya kupita pa lusale pa kwabuka
 Ya kufika kuli imwe ba Katula
 Shikulu ifwe tulangeni nshila
 Umulwani nasebe nshila
 Moneni ku banenu aba[mu]suminisha
 Baya mu cibolya mu bubi.
 Grand father, show us the way
 By the thread-line across to the other side
 To get to Thee O Saviour
 The evil one has cleared his own way
 And behold, those friends who agree with him
 Are going in, to ruins, in sin.³⁸

(c) Third, the melodies are so contextually African that a drum, a rattle, a xylophone and several other African instruments can be comfortably accommodated. The hymns above fit into this description.

(d) Fourth, the scope, that is the theology and mode of expression, are evangelical, giving a lot of dedication to piety and purity. James W. Fernandez, quoting parts of Lumpa Church hymn 55, **Abakengila mu Shioni teba lwambo.., *No slanderers, no***

³⁸ Appendix D. no. 26.

trouble makers will enter New Zion, and Hymn 26, *Shikulu ifwe tulangeni nshila, Grandfather, show us the way*, says of the Lumpa Church:

In the Lumpa songs- as in most movements of revivalist character, there is heavy emphasis on the Word as song- we find an equal dedication to piety and purity:

Teach us, Saviour
 You have shown a way of life
 It is you, O Saviour
 And he who has lost you, the Way of life
 where shall he go?
 Those who shall enter into the New Zion
 They are not the slanderers, not those who quarrel³⁹

These Lumpa Church hymns too dealt with the daily concerns of the community. For example in the Bemba land at the time of Lenshina the problems people faced and that stood at the very heart of their existence, included witchcraft, drunkenness, idolatry, enmity. These appropriately became the subjects for song because the songs were the main means of conveying the message against the vices. The following Lumpa Church hymn number 22, on witchcraft and confession, is a case in point:

Ne muloshi nine bane; nalapila bane nshakalowe
 Ne ubuka nine bane; nalapila bane nshakabuke
 Ne mupupu nine bane; nalapila bane nshakebe

 I am the sorcerer, friends; I repent, I shall not bewitch
 I invoke the spirits, friends, I repent I shall not do it
 I am a thief, friends; I repent, I shall not steal

The Lumpa Church hymn, number 55,⁴⁰ quoted earlier also speaks to life issues. It gives the code for entering the new Jerusalem- the Kingdom of God. Again, in the

³⁹James W. Fernandez. "The Lumpa uprising: Why?" *Africa Report (Washington, DC)* 9.(10). 1964. pp30-32.

⁴⁰ *Appendix D.*

troubled days of the Lumpa Church this issue was a matter of concern and needed to be addressed through hymn:

Abakengila mu Shioni mupya teba lwambo, teba lubuli,
 Nobe we munyinane, we nkashi yandi
 Tawakengile mu Shioni mupya
 Pantu wafilwa umupusushi Yesu Klistu
 Alaile ku basole bakwe ati,naya ku mulu nkabwela kabili
 Mwe bena Lesa mwilalaba,nomba Yesu Klistu ali mupepi
 Nomba nobe we cipumbu wibutuka ulubilo
 Lesa alekulindila nomba ukuti apusushe umweo obe
 Mwibukishe Sodoma na Gomora
 Yesu [Lesa] aponeshe mu mulilo, bapya
 No slanderer, no troublemaker will enter New Zion
 And you brother and sister, you will not enter either
 Because you have failed Jesus Christ
 He promised His disciples,
 "I go and will come again"
 Children of God, do not forget,
 Christ is about to come
 But you foolish people, do not run away
 God is waiting for you, to save your life
 Remember Sodom and Gomorrah
 Jesus [God] threw them into fire and were all burnt up

Yet some hymns tended to have the eschatological emphasis which, coupled with the conviction of the group's righteousness and assurance of salvation that we have discussed earlier, in fact led, under provocation, to the wild assaults against modern weapons which slaughtered many in great numbers.

3. Composers and writers of indigenous songs: their backgrounds and methods.

Choir songs have become a powerful source for the indigenization process. Among the current Zambian composers and writers of choir songs would be numbered the following, whose compositions mostly remain mere choir songs. Their songs are a contribution to the contextualization process of Zambian hymnody. However, their songs are not yet recognised by the entire church hierarchy as hymns canonized for general congregational singing. As seen earlier, they are reserved for choir singing. However, the choir songs are being sung vehemently by various church groups:

(a). **Lunsonga** has been a well known representative lay Christian of the Roman Catholic Church composing from as early as the 1960s. He has attended many music workshops in Zambia and is a well known speaker at some of them. In 1963 he presented a paper on *Bemba Music* to the 'All Africa Music Conference' held at Mindolo on 24/12/63. A text of his talk appeared in *African Music Society Journal*, the same year 1963. He is quoted having composed Bemba hymns in 1965 and in January, 1966 while at Kasaba, in the Northern part of Zambia.⁴¹ He, together with others of his denomination, pioneered the introduction of indigenous church music in the Roman Catholic Church where such liturgical music had, for a long time been overwhelmingly, if not wholly, done with Latin influence. As a result of his efforts and those of other Roman Catholic Church lay choir leaders the Roman Catholic church is today spearheading the indigenization process. In most of its parishes it uses **Ingomba** hymn Book, a collection of local songs, for its church services. The Roman Catholic Fathers are recorded to have started collecting indigenous Zambian melodies as far back as the 1960s. The following villages were sources of unpublished songs they collected between 1961 and 1975: Mulilansolo village (1961-62; Kapata village, Lubwe village and Kasenga village (1961-62); Ilondola village (1960s); Apatebeta Lesa village (1975).⁴² Apparently, some of the indigenous hymns collected from these places are used even in the protestant church choirs.

(b). **J. Mwesa**, from the Seventh Day Adventist Church, is another example. He has penetrated the conservatism of his denomination by forming a choir, 'The Crusaders'. These are a choir group that has combined the western style of singing with the indigenous melodies, albeit without African instruments. But most of all, Mwesa has willingly offered his presence at Christian forums which promote the use of indigenous music. Moreover, his choir sings songs without necessarily limiting the contents to the

⁴¹C. Lunsonga. 'Bemba Music' in *African Music; Journal of the International Library of African Music*. vol. 3. no. 2. 1963. pp27-35.

⁴²Roman Catholic White Fathers. "Bemba Hymns, 1961-75" *Zambia Journal of the Historical Association of Zambia*. Lusaka. Department of History, University of Zambia. 1983.

teaching of the Seventh Day Adventist Church. All this is indicative of the approval he has of the legitimacy of the use of African instruments and melodies at worship, and of his ecumenical spirit. However, some of the songs the choir sings are imitations of tunes from the North. Characteristically of evangelical choirs, the choir itself does not use Zambian instruments.

(c). **Andrew Muwowo**, the current Director of the Youth wing of the United Church of Zambia, is one other example of Zambian writers. In his academic life he has taught music in schools and colleges and directed the department of music at Evelyn College, Lusaka, in the Ministry of Education. He has organised music festivals in the church and in colleges, which have promoted the use of indigenous styles and elements from all the areas in Zambia in Christian music. Besides, he commands mastery of a good number of Zambian languages and is no mean composer himself. Unfortunately none of his songs is among those "canonized."

(d). These composers are only a few from among the lay church leadership⁴³ who have made and are still making efforts to encourage the use of indigenous melodies in Christian music. Hymn writing has also been undertaken actively by the clergy. Some of them were themselves active choir leaders or choristers when they were lay members of the church. Others had started as singers of folk songs themselves before becoming church members or before joining the Christian ministry. When they became ministers they used their indigenous music talents to compose church choir songs. Among those of this class is **Rev. Ronald Ndawa** a minister of the United Church of Zambia. He is one example of ministers of religion who had started as popular and active folk singers. He confesses that he was a chief leader of the folk singers in the Mambwe-Lungu land. At an opportune time he changed his vocation and shifted his talents to church choirs before he trained for the ministry. During his ministry he used his music talent so much

⁴³ The present writer was also happy to play some part in promoting indigenous Christian music during his time as a school teacher and civil servant (1960-69) and during his church ministry (1970-88). He has continued to do so throughout his office in the Synod of the church (1988-91).

that he combed every village of every consistory he worked in. He organized church choirs with his compositions and encouraged his members to make new choir songs. Among the 122 indigenous hymns in the cimambwe/Lungu hymnal, “ *Ulwimbo lwa kulumbanya Leza mu Cimambwe-Lungu*”, an unspecified number of hymns are of his composition. Rev. Ewen R. Siwale, in his preface to the CiMambwe-Lungu hymn book, pays tribute to Ndawa's contributions of the indigenous hymns to the hymnal:

Kansi, ciyesyo caukaya cikuzanwa mu lwimbo lu lupya ica **nyimbo** izingi **izyapangwa mu untunze witu** na ya Rev. Ronald Ndawa. Lino ya Ndawa yaile kwi sukulu lya kwimba ku Mindolo. Ci, icalenzile mu kutendeka kaliumba akakwamwa "All Africa Church Music Association". Yaile yapanga na zyuze kwene zingi. Tukupalila vino nyimbo zi zilavwilizya imipepele itu nu kwazwilizya kuti ingaya ya wina Africa mu cumi.⁴⁴

A section of this hymn book contains **indigenous hymns** by Rev. Ronald Ndawa. He made quite a good number of them after attending a music course [workshop] at Mindolo organised by All Africa Church Music Association. We are grateful for this and hope that these hymns will help transform our African Christian worship.

He is a minister who, whenever he was elected Moderator of presbyteries, was considered by many people to have been misplaced. Indeed when in office his heart was not in the work on the desk, but in the expanding church choirs. What is interesting about him is that he is constantly in touch with indigenous music of the choirs and his compositions are therefore basically indigenous. This retired patriarch continues to sing in his booming bass as ever before.⁴⁵

⁴⁴Ewen.R.Siwale.(ed). *Ulwimbo lwa Kulumbanya Leza mu Cimambwe-Lungu*. n.d. preface. piv.

⁴⁵ The present writer personally knows the minister and served in the same area, in Kasama, with him for four years before he retired. Part of this information comes from personal conversations with him.

(e). *Zambian Institutions*, especially those under the leadership of Christians, have also contributed some indigenous music. For example, in the *Inyimbo sha Bwina Kristu* (tonic solfa edition) which was published by the United Church of Central Africa in Rhodesia, there are nine local compositions by college students. The hymnal was cyclostyled by the Serenje Teacher Training College in the 1960s. Initially this College was staffed mostly by the LMS missionaries and Zambian staff from Mbeleshi Mission but it has, since, been supported by the Christian Council of Zambia. Also, in the *Hymns of Praise in Zambian Languages* published by Kitwe Teacher Training College, a government institution, and edited by Andrew Muwowo a Christian lecturer, there are 18 indigenous hymns.⁴⁶ The hymns were contributed by Students and lecturers who had come from different denominations in various parts of Zambia, as follows:

Kabiki Kafute	3 Kaonde songs
Weston Besa	1 Lamba song
Richard Salivaji	5 Luvale songs
Andrew Lundoyi	2 Lunda songs
Nosiku Susiku	1 Lozi song
John Chota	1 Bemba song
C.W. Hammond	2 Nyanja songs
W.C. Kachinga	1 Tonga song
Lusambo	2 Bemba songs ⁴⁷

The qualities of composers and writers of hymns and the methods that they may use are important. Hymns of good quality are hymns that last, able to stir up the spirits of listeners and singers to some tangible response. But we need not exaggerate or over-inflate the standard of competence or excellence. The measuring rod for these standards is, rather, the fruits of the hymns themselves. Also history has shown that successful works have come to us from humble beginnings and from the workmanship of humble people. Indeed, Alice Mulenga Lenshina who led the Lumpa Church was a woman of

⁴⁶ Kitwe Teacher Training College. *Kitwe Training College Hymns of Praise in Zambian languages*. Kitwe. 1971. edited by A.Muwowo, a lecturer there then, currently Director of Youth Work in the United Church of Zambia.

⁴⁷ *Ibid*. This also shows the variety, in languages, of the songs compiled for common Christian use.

very humble origin and no academic education. But she composed the hymns and formed the choirs, nicknamed **Bamakanta**, that turned the Bemba land upside down, shaking the foundations of the orthodox churches. Both Father Oger Louis of Serenje, Rev.Griffith Quick of Mbeleshi, LMS and Mr. Stephen Mpashi, a Roman Catholic Church member, of the then Northern Rhodesia Publications Bureau, testified to this fact. Father Oger conveys here Mr. Mpashi's sentiments:

To his [Mr. Mpashi's] estimation some of the Lenshina songs are master pieces of poetry, rich of expression, likely to capture the hearts of people⁴⁸

Zambian writers may not be as good and perfect as the Christian world may expect of them, but their strength will develop during their apprenticeship on the music bench. Their zeal for the interpretation of their faith will help them mould their daily life experiences into hymns, for various Christian purposes and personal testimonies. Furthermore, it is difficult if not impracticable to lay down hard and fast rules on methods one should use when composing hymns, just as it is inconceivable to expect to have the same resources for all the hymns. After all, if the writers of hymns who are acclaimed to have been inspired when composing the hymns come from different social and cultural backgrounds then it must also be true that such inspiration cannot come to them in the same way and at the same time. In fact it would not be possible to write the same way even if they lived in the same environments. Reflections on the varying methods used by some writers would show the necessity for flexibility in methods. Writing in praise of the composers of the hymns that make up the singing world in the CCAP in Malawi, Dr. Laws is quoted as saying:

It is remarkable that all these composers were sons of pagans [i.e. non-Christians] and illiterate parents, steeped in Ngoni military glory. Mawelera Tembo was the first literate man and convert to Christianity

⁴⁸ Fr. Louis Oger. *Lumpa Church: a study of the Lenshina movement in Northern Rhodesia. 1955-60. White Fathers Mission. Ilondola/Serenje. 1960*

among the Zwangendaba Ngoni, a pupil of William Koyi, the famous Xhosa Evangelist.⁴⁹

The "Nyasaland sweet singers" themselves had used varying methods as hymn writers to compose their hymns. Thole's tunes, for instance, were based on African traditional events. From what happened in society they produced themes to compose songs. Charles Chidongo Chinula's collections, on the other hand, were original, said to be composed at the spur of preaching:

He would start [a new hymn] by humming [a tune] and the audience would then join. When he went back home he then worked into the tune the biblical words for Christian teaching and inspiration⁵⁰

That done, Chinula's hymns were then introduced to the choirs at Livingstonia by his nephew, William Chinula, and were quickly learnt by congregations from choirs that way. Dr. R.B.W. Walker testifies that when in 1934 Chinula started his own church⁵¹ he demonstrated to him (Dr. Walker) what the basis of his religious creed would be by simply pointing to the 21 hymns he had composed, some of which had, as seen earlier, been included in "Sumu zaUkristu" the CCAP Tumbuka hymnal. Indeed, there, are to be found two groups of his compositions; the hymns of exhortation and the hymns of supplication. Two examples of Hymns of Exhortation from his hand are:

M'Kristu warongore Yesu
Mu kendero Katuva
Pakuti ciuta witu
Wa na fundo yakuti

Refrain:

Rongoranga Yesu, rongoranga Yesu
Rongoranga Yesu mu mazgu na m'kendero
Kulimbira ubapatiso kuyane na nkharo
Pakuti mweneco Yesu wa na fundo yakuti

⁴⁹ D.D. Phiri. *Malawians to remember: Charles Chidongo Chinula*. pp. 22-26

⁵⁰ Dr. R.B.W. Walker. "Extract" from D.D. Phiri. *op. cit.*

⁵¹ And one would be right to say that his songs had earned him a sizeable congregation.

Caru ncinonono, caro ncinonono
 Mzimu wane pulika, korera kwa Yesu ⁵⁵
*The world is difficult, the world is
 difficult Hark ye my soul, abide by Jesus.*

Sometimes occasions in life necessitated the composition of songs. After much agony from his defective Christian life J. P. Chirwa, one of the Malawian hymn writers, gave out his honest cry and submitted himself to Jesus through one of the much loved of his songs, now a canonized Tumbuka hymn: ⁵⁶

INE UMOYO WANE NDI YESU⁵⁷

Ine umoyo wane ndi Yesu
 Wakafwira ine kale
 Ndiyo wakandiwombola
 Yesu! Yesu!

For me, my daily life rests in Jesus
 He died for me so long ago
 He saved me from my destruction
 Jesus! Jesus!

Ndopa za Yesu ncisimi cane
 Para nkusamba mwa ico
 Zakwananga zikumara
 Yesu! Yesu!

My living water springs out from Jesus
 There on the cross He washed my sins
 And all my troubles forgotten
 Jesus! Jesus!

Yesu, Fumu ine ndindifwenge
 Para mukusida ine
 Kuti ndikharende ndeka
 Yesu! Yesu!

O Jesus you are my only saviour
 Lord never never part from me
 For once you leave me I will perish
 Jesus! Jesus!

Yesu, Fumu ndindisekerere
 Mwa imwe Mponoski wane
 Para mukukhara nane
 Yesu! Yesu!

Oh Lord Jesus I always will need you
 for You and only you can save
 Remain in my life forever
 Jesus! Jesus!

⁵⁵ *Ibid.* no. 238.

⁵⁶ *Ibid.* no. 230. The English translation is by the present writer.

⁵⁷ The hymn is given tonic solfa notes because it has no staff notation notes in the reference book. It is not one of the action songs in *Appendix G*.

{ s: s:- | s: s:- | s: d': l | s: l:- }
Ine umo- yo wane ndi Ye-

{ l : s:- | m: s:- | d': m':- | r': d':- }
su Yesu waka- fwila

{ l: s:- | s: s:- | d': m':- | r': d': l }
ine kale Ndiyo wakandi-

{ s: l:- | - : s:- | - : s:- | - : l:- }
wombo- la, Ye-- su,

{ - : t:- | - : d':- | - : - : }
Ye-- su.

This song, in itself, is a prayer of confession. There is often that brave move among Africans generally to confess publicly. **Ine, I**, is affirmation of personal commitment. This is repeated in all the stanzas: *he died for me; he saved me; my living water; he washed my sins; my only saviour; I always will need Thee; remain in my life forever.* Hence, in the middle of a sermon, when a person has been touched by the message, he will start a hymn to echo the message and as an Amen to it. New songs have been composed from inspiration in that way. Similarly, Donald Fraser did not know initially that by organizing the Christian annual festivals he was substituting them for the parallel national gatherings which were also apparent among the traditional people of Malaŵi. These were gatherings such as the '**incwala**' **nkhosi** feast which was aimed at restoring or boosting the King's power. Surely such indigenous festivals had a part to play in providing to them the resources for the hymns they composed. Mrs Fraser describes the way the festivals went, as follows:

The Livingstonia mission [whence a good number of hymns have got into the *Zambian hymnals*]⁵⁸ used the method of holding Annual Musical festivals at their institutions and "prizes" were given at these festivals for the best words and music and the best village choir. Thus out of a good deal of rubbish produced, those that attracted the people (and it was what appealed to them....) were added to the growing volume of the church music.....when the large church at Loudon was

⁵⁸ The present writer's insertion.

opened with a series of meetings, the first day was devoted to hearing such hymns. The best of these were used throughout the remaining days, and the people, thoroughly familiarised with them, spread them throughout the country on their return to their homes.⁵⁹

Another personal testimony on the methods of collecting musical materials comes from Mrs. D.R. Mackenzie of the Church of Scotland, Livingstonia/ Blantyre:

I began collecting and writing down tunes in 1902 first of all in the Ngoniland, at the request of Elmslie and Dr. Donald Fraser and at that time I got several tunes which I was assured were quite old. One was an **ancient war song**, another was said to be part of an old **wedding song**.⁶⁰

As seen earlier, both Rev. Fraser's and Mrs. Mackenzie's were systematic methods adopted by the Livingstonia and Blantyre missions in making use of the local music resources. Through these techniques the African melody was used to set the gospel message in the form of a hymn. The London Missionary Society, in a similar way, encouraged their students to compose Christian hymns using traditional melodies. Through the schools which were already moulded on the village system of government they were able to attract the girls' and boys' attention to the indigenous elements. Mabel Shaw of Mbeleshi reports on the method Elizabeth Chungu used to compose songs:

She goes to the old women and gets them to sing old tunes to her....She has her own drum and she is no mean drummer for a woman⁶¹

⁵⁹ Agnes Fraser. *The man who made friends; Donald Fraser of Livingstonia*. London. Hodder and Stoughton Ltd. 1934. pp.163-165.

⁶⁰ D.R. Mackenzie(Mrs.). "African music"; in *Central Africa News and views, a quarterly Record of the Life and work of Blantyre and Livingstonia Missions of the Church of Scotland*. Vol.1. Number 3. January 1936. p 18. Her collections could not be found.

⁶¹ Mabel Shaw. *God's candle lights; an educational venture in Northern Rhodesia*. London. The Livingstone Press. 1934. [9th impr. 1936] pp.18-19.

Evidently, this is a different method of indigenizing hymnody. Unlike the above systematic method adopted by the Livingstonia mission, the "Listen and Repeat" (LR) method is used here by the enthusiastic student writers themselves to learn the songs and to teach them to others. In this method the indigenous song learnt by Chungu from the "women of the ancient" is sung to the girls. The girls then learn the song by heart to the accompaniment of a musical instrument, in this case, the drum. The method here is spontaneous and the school girls, through their own talents, teach and learn the song. The school authorities get involved in the learning process only to promote the talents of the girls, and in this way the mission accommodates the indigenous practice. This, it may be concluded, is the reason why it probably took longer for the church in the LMS field to accommodate the songs which were not systematically composed for congregational worship, despite the fact that they had been used for a long time at school celebrations, prayers, in the school chapel and at many Christian activities. In the LMS field in Zambia the emerging choirs had never been the direct initiatives of the missionaries but of the indigenous Christian boys and girls themselves. Perhaps this is why they were popular among the indigenous people. But also this may be one of the reasons why the songs so produced have remained suspect in the eyes of the stricter evangelicals for nearly half a century now. However, during the "dormant" period that elapsed (1940s -50s) the musical talents of the boys and girls in that area were left unattended to for a long time. During the same period the missionary who had accommodated the African talents had retired home. New officers had their own attitudes towards traditional practices. The boys and girls therefore diverted their musical talents to **Nsomba** and **Imishiki** etc the social music dance and band of the villages, and other ritual festivals enshrined in the African traditions. These became, for that period, outlets for their musical zeal. The period that followed saw the spontaneous emergence of church choirs in the country as if to put the boys' and girls' talents that had been sidetracked into the right path. Hence, in the Methodist Mission at Nambala (and Chipembi) the Ngwewa writers ⁶² collected local songs (lyrics), got their

⁶² These were Ngwewa and Munyaninda who contributed to the *Ngwewa Hymnal*.

melodies, blended them with scripture and, as in the Listen and Repeat (LR) method, taught the people the new songs. In this case the general public at the grass roots level of society would learn the songs orally but the script was also available for those who could read and write. Hence either the audience or the type of song being written or taught could determine the method to be used. For instance in his personal experience the present writer has used tonic-solfa notation to write down a tune as the inspiration dawned on him. He would then use the written tune to teach the melody orally to the audience. The methods that he used to teach the choir in a rural congregation at Kasama in the 1960s are not the same methods he used to teach the same songs at the Theological college in the 1980s. Catejan Lunsonga gives his version of methods he used in composing his songs. After trying a song he had composed with the girls he would take it to a Bishop for approval:

I am not allowed to present it as a hymn in church yet until I send a recording of it to the Bishop who probably will play it before the African clergy and elders to see if there is anything immoral both in tune and words. He will generally approve it and encourage more adoption not only in songs but also in culture. For example: applauding and clapping when the priest turns bread and wine into the body of Christ- consecration.⁶³

Lunsonga admits that his method is not absolute, and that it is peculiar to his denominational policy. Other methods should remain open so that if necessary other people can learn them too. Furthermore, one important point ought to be noted about the musical accent or intonation of the African song. In Bantu languages, in particular, the words make meaning in a song when the flow of the song goes with the intonation of the words. That is, the song must speak in plain language to ordinary listeners. In view of what has been discussed here it would be appropriate to regard the hymn composers or writers as prophets in their own community, carriers of messages to and

⁶³Catejan Lunsonga. "Bemba Music" in *African Music; Journal of the International Library of African Music*. Vol. 3. No.2 1963. p33.

from God. How that message is carried, what its contents are and in what language it is carried will often vary from Christian camp to Christian camp and from carrier to carrier. And to one listener the carrier may convey the message of reproach while to another the message of commendation. He will warn some against vanity⁶⁴ and others against subservience.⁶⁵ Some messages are more appealing to listeners while others drive them away. These then are examples of Zambian composers, the methods used in the compositions of their songs and the receptions that the songs have received. The emergence of church choirs in Zambia, and hopefully their further development, have their bearings on the continued enthusiasm of these and other Zambian composers and writers.

⁶⁴ see Jeremiah 22:17; Job 21:34; Ephesians 4:25

⁶⁵ see Corinthians 11 and 12

CHAPTER 7 RESOURCES FOR ZAMBIAN HYMNODY

We have seen in an earlier chapter that Zambian hymnody, in its canonized form, consists predominantly of translated English hymns most of them not clearly understood by indigenous people. There is therefore an urgent need to develop an appropriate indigenous Zambian hymnody for the majority of churches in many parts of Zambia. Consequently, any Zambian Christian writers and composers who will pursue this need ambitiously will need to consider seriously the use of indigenous Zambian resources. Indigenous resources are ideal tools for an indigenous hymnody, for they are easily utilised and are already in daily use in Zambian communities. The argument is that the translated hymns should not be used at the expense of indigenous ones nor should they replace or impede the zeal for imminent indigenous works. While the former have been sung, and mightily so, **by mouth**, and have solemnized the singer **by melody in spirit** the latter have, on the other hand, been sung **by mouth and heart** and have solemnized the singer **by melody and word in spirit and understanding**. This means that they are sung from the heart, and their melodies are assimilated with clear understanding because they are in a contextual language. As Nketia says:

What good is it to the African to come regularly to a service conducted in a language and musical idiom which he does not understand? ¹

This, in the writer's view, is what makes indigenous hymns more permanently effective than the translated hymns. This chapter therefore explores some of the Zambian traditional resources on which Zambia's hymnody can draw, in form and content.

1. Zambian traditional singers

These are not necessarily Christian singers. But there are, today, some groups of Zambian Christian composers who have developed their styles of melodies and

¹ J.H.Nketia. "African culture and Christian Worship." *I.R.M.* Vol. 47. 1958. p. 265-66.

performance from these traditional singers in Zambian communities. In fact most of the songs composed on these lines are very much loved by Zambian congregations. The following are examples of sources of such music from traditional folklore which has been used to praise God.

(a) The royal singers

One of the prides of Zambian chieftainship is that the chief is surrounded by traditional royal singers, the royal patriots, who accord him the honour and appropriate counsel due to him by singing traditional African praise ballads. They are generally called, **Ŋomba, oral singers**. Cajetan Lunsonga, a Roman Catholic musician, calls them *Life musicians*.² These specialist singers, with the knowledge of traditional poetry, sing at the chief 's palace and are known by specific names, according to traditional areas. Those who serve at Chief Mumpolokoso's palace are called **Bamulongwe**. They form a Bemba clan who serve the palace in succession, generation after generation. They serve in small numbers at a time, often three or four according to the drums, and usually include a woman who gives a variant descant voice. When they perform their patriotic songs they are a spectacular group passers-by would want to stop and listen to. **Bambeti** and **Nanjeke**³ are traditional singers who serve at the palace of the Litunga, the paramount chief of the Lozi people. They also accompany the Litunga during the **Kuomboka** (*shifting*) ceremony, when the Lozi people move their residences from flooded flat land to the dry high land. All the royal singers are expected to express patriotism before their traditional rulers. Through their songs they give veneration to chiefs. At the same time they convey messages to their rulers from the community, as well as invoke the rulers' concern for a particular community task. Their memory is their only tablet on which they write their indigenous African poetry. Their music is

²Cajetan Lunsonga. "Bemba Music," an extract of an 8 page cyclostyled presentation at the 'All Africa Music Conference' held at Mindolo. 24/12/63. *African Music; Journal of the International Library of African Music*. Port Elizabeth. Cadar. Vol 3. No 2. 1963. p 31. [pp27-35].

³ According to Harris Silishebo, a Lozi Minister of the United Church of Zambia. Edinburgh (1993) these are called the instrumentalists who play the **Maoma** at the Lozi royal palace.

therefore mastered as it is traditionally handed over to them. They are also supposed to display the chivalry of the tribe through songs such as **Chinkwasa** or **Mutomboko** dance⁴ of the Lunda people of Luapula province, and the **Kuomboka** ceremonial dance of the Lozi people of Western province. One song that is sung with the former of the dances goes as follows:

Mwana Ntongalume- Ndamulila yoyoyo
{ m :s: m | d: dd:- | ff:ff:f | m :r : }

Ndamulila yoyoyo- Ndamulila ko mu ṇoma
{ ff:ff:f | m: r:- | dd:dd:r |d: dd: }

I mourn the son of Ntongalume (the Chief)
I too mourn him through the beating of drums.

The song, when accompanied ceremoniously with **Umondo** and **Icinkumbi**" (the talking slit drums), and the xylophone, brings out that melodious sound which sends the listeners into great jubilation. Furthermore, the **Mutomboko** ceremony, accompanied with an appropriate song, gives a spectacular display of patriotism before throngs. They come from far and near to watch it danced and sung before and by Mwata Kazembe, the Senior chief of the Lunda. Moreover, anyone who has witnessed the royal singers at Chief Mumpolokoso's palace⁵ cannot fail to admire the rhythmic melodies of the patriotic songs **Ba Mulongwe**, the Bemba royal singers, sing before their Chief. In the Lozi tradition there is also a similar melody which marches nicely with the ensemble of drums, xylophones and rattles. According to Agrippa Njungu, there are three dances in the Lozi tradition which are connected with the royal palace. These are, first, the **Ngomalume**⁶ which is danced by men only. It is strenuous, no

⁴ This is the dance of conquest performed by patriotic **Lunda** people; which has now become an annual dance of the patriotic subjects when they are commemorating the **Mutomboko**.

⁵ Chief Mumpolokoso of the Bemba speaking people in the Western part of the Bemba land.

⁶ Agrippa Njungu. "Music of my people: Dances in Barotseland", in *African Music; Journal of the International Library of African Music*. Port Elizabeth. Cadar. Vol 2. No.4. 1961. pp48-50.

hungry man can dance it properly, he says, for it requires special skills in vigorous churning of the belly. It is said that fat men dance it better. The second is the **Liwale**. This is danced by women only and is connected with the initiations of girls at puberty stage. The third, and by far the most popular and widespread, is **Siyemboka** dance. This is danced at royal ceremonies such as the **Kuomboka**. At the first two dances there is no singing. Instrumental music provides all the rhythm required for the royal dancers. During the **Siyemboka** dance a royal dancer **Nanjeke** leads a team of other dancers, singers and special drummers. The songs sung and the instrumental melodies played at both events are spectacular. They display a high degree of patriotism to the national leader and give great dignity and veneration to their chiefs past and present. Surely God the Father, the Greatest of the chiefs, and Jesus Christ His son, should be given even more honour and reverence. This can be done best through songs of praise of similar melodies and charm.

(b). Ceremonial singers.

These include specialist singers for ritual occasions (such as the vimbuza singers); we may call them **oral liturgists**, and singers of initiation songs (such as, **Munkalamo bamutule linso- ashale cintonko linso**); we may refer to these as **initiation songsters**.⁷ Some of them give styles and melodies which contain useful elements for use in hymns for Christian festivals and Christian initiation rites. Some Zambian Christian composers have taken this opportunity and used some of these elements in their church choir songs. For instance, the blowing of a membraned gourd by the MCF singing group of the UCZ is also performed during the Vimbuza dance. One of the war songs that has been adopted into choirs is used to depict victory of a Christian, often at baptism:

⁷ These are singers in groups similar to the **Vimbuza** or **Nyau** singers and dancers among the Tumbuka and Chewa people of the Eastern Province of Zambia.

MWE BANENSU MWE NATUSEKELE PAMO*Brethren, come and let us celebrate*

1. S. Mwe banensu mwe, natusekele pamo
{ss:lm | s:- | mr:dt, | l,l,:l, }
- A. Abanensu bapusuka balwiso mulwani
{ll:ll | ss:md | rr:dt, | d : d }
- Dear- bre-thren- come and let us celebrate
Let us join the brethren
who are celebrating victory

Refrain:

- S. Mwe- Lesa wesu -O Lord God our Saviour
{s :- |mr: dr }
- A. Seni bwangu - Come Lord, come Lord, Come now
{m :m | f: f | m :m (s | mr:dr) }
- S. -----(Mwe Lesa wesu)-Lord God our Saviour
- A. Nefwe mutupelyo mweo - Come now, we too need salvation
{m :d | rr: dt | d: d }
2. S. Mwe banensu mwe natulumbanye Lesa
A. Eutwafwa eubake myeo yesu yonse
- Dear- bre-thren- come and let us worship God
God almighty is our Father, giving us protection*
3. S. Mwe banensu mwe natubombele pamo
A. Cisuma ba Bwananyina kwikatana pamo
*Dear- bre-thren- let us serve in unity
It is right and more Christian for us
to serve together*
4. S. Ubulendo e buntu twendamo bonse
A. E bukatufisha ku mweo wa muyayaya
*Fellow pilgrims, march on to a common goal
Marching on to heaven and to live with
Christ for ever.*

An example of a Tumbuka action song adapted from specialist singers, of vimbuza style, is **Nangu muvale malaya vyonse viliye na candulo; vwalani Yesu, wambula kuvunda**, *though you dress up colourfully, that is secondary; rather, put on Jesus the garment that is ever clean*, number 14 in *Appendix G*. Its melody most certainly derives from vimbuza dance:

1. S. Nangu muvale malaya vyonse viliye na candulo; *vwalani⁸
 *
 {ss:sl: ss | ls :s :ss | ls:-.s :m | dm:-.m: d}

A. Vwalani Yesu - wambula kuvunda
 {mm:-.m: m | r :- :- |dd:dr :r | d :- :-}

2. S. Nangu muvale malaya vyonse viliye na candulo;
 vwalani

A. Vwalani Yesu - ndi mutonda nyifwa.⁹

Though you dress up colourfully, that is secondary, Put on
 Put on Jesus Christ the garment that is ever clean

Though you dress up colourfully, that is perishable Put on
 Put on Jesus Christ who has conquered death

It was first heard from Chimwemwe Women's Christian Fellowship (KBBK), in Kitwe where it was being sung vehemently, in a Tumbuka style.

The **Mutomboko** ceremony, which properly belongs to the royal group, is an example of songs by specialist singers (or oral liturgists). Although the Mutomboko ceremony is now commemorated annually with the ensemble of drums, xylophones, rattles amidst ululating and trilling, it was originally a victory ceremony. It signified the triumph of the Lunda people over other peoples. It has also been used as the Lunda installation ceremony to the throne of Mwata Kazembe, a descendant of the Luba/Lunda Kingdom. In substance therefore it can be likened to a Christian initiation rite which Christians celebrate to mark the transition of a believer from old life to new life as a Christian. We can find other examples of songs which would fit into marriages of couples, even Christian marriages, and such as would depict a new believer's initiation into the

⁸This **Vwalani** begins at the star * in the music notes.

⁹ The first Solo, **Nangu muvale...**, *though you dress up...* can be varied by substituting with other activities, such as **nangu muombe ncito**; **nangu pele ndalama**, etc.

Christian marriage with Jesus. When for instance people in a village announced victory in war over their opponents or after men rolled down to the river or lake, a dug-out canoe which they had made in the forest, they signalled their achievement as they returned home by singing antiphonally like this:

Bana ba lulya ŋombe baile e - Babwela
 { m : ss : - . m | s : s : s | l : ls : m | f : f : f }

Babwela - Babwela bana ba lulya ŋombe
 { f : f : f | l : l : l | s : ls : - . f | m : m : m }

*The sons of the Great Chief have come back
 They have come back as (victorious) sons*

Furthermore, the Bemba people have a dance which they dance when they have killed a lion. Lions terrorise villages when they go on the rampage. For the Bemba, to get rid of such a monster was victory which brought relief to the community. They have celebrated that victory in this initiation song:

Munkalamo bamutule linso - The monstrous lion's eyes are plucked out!
 { ss | s : s | f : - . s | f : m | r }

Ashala cintonko linso - He remains a wretched eyeless creature!
 { m | m : m | t : . d | r : d | t , }

Ashala cintonko linso - He remains a wretched eyeless creature
 { r | r : r | t : . d | t : d | r }

Ashala cintonko linso - He remains a wretched eyeless creature
 { m | m : m | t : . d | r : d | t , }

A church member's initiation into the church in baptism confirmation or restoration as he or she starts new Christian life can be likened to victory in life. This would therefore be a fitting hymn to signify that transition for a believer. Also the Lozi people of Western province of Zambia, who celebrate their **Kuomboka**, the transfer of residence from the wet land to the dry land, for instance, do this to **Nyambe** (God). Such

occasions in Zambian life are very important, for these, already familiar songs are indigenous and therefore likely to be more appealing to the Zambian worshippers. These traditional occasions can also supply source materials for themes on Christian feasts¹⁰ and rites¹¹, and on chivalry,¹² as well as suggest themes for hymns on the many community concerns and obligations. Thus they would stimulate the dormant musical talents in many potential Zambian composers and writers. After all, as seen in earlier chapters, Zambian life is crammed with the spirit of music; so that every activity and expression in the community is musically inspired. It would be appropriate therefore to reactivate this inherent resource and redirect it into the service of God. This echoes what Kate Keswell of the Primitive Methodist Missionary Society wrote about the Ila people of Southern Province of Zambia, which equally applies to all ethnic groups there.

The Ba Ila are naturally musical In fact they are always singing. At funeral or feast their moods find expression in song. This ability when directed into higher channels proved very helpful in our services.... The singing of our scholars was indeed beautiful; the blending of their voices was so good that one Sunday two white men thought we had an organ in church. All credit of this belongs to Robert Moalosi, the [Sesuto] teacher.¹³

Here is the ability identified, the voices as melodious as an organ. Here too is the leader identified, an indigenous person to organise these elements for use in God's church.

¹⁰ Jubilees, Holy communion, Pentecost etc

¹¹ Baptism, Ordination, Harvest etc.

¹² Remembrance, conversions and thanksgiving services.

¹³ Kate Kerswell. *Romance and Reality of Missionary life in Northern Rhodesia*. London. W.A.Hammond. n.d.

The other styles mentioned above are the **Nyau** dance and the **Vimbuza** dance. The **Nyau**¹⁴ dance was originally and traditionally a religious dance among the Chewa people of Eastern province of Zambia. It is also found among the Chewa of Mozambique. It is performed during the initiation of young people into adulthood. There is mystery around the performances of the **Nyau** dancers because the event begins secretly, out in a camp of dancers. While in the camp a young person is instructed by elders into life of an adult. When he emerges from there to be introduced to the community as an adult and to perform openly, he dances with vigour to the accompaniment of rhythmic claps, drum beats and song. The person to be initiated, his face disguised in sack cloth etc, wears calf-rattles on the legs which rattle to the rhythmic beat of the drum and the claps. He usually performs alone and the dance will go on for hours. There are several versions of Nyau dance. Apart from the dance described above there is also the **Makanja**. This version is short and is danced by a person standing high on two sticks fastened to the legs. He dances majestically for a short time, usually before the main Nyau dancer, to the beat of instruments. Then there is the **Kagwigwi** dancer. He performs in the dark, in a disguised sharp voice, and is known for whipping passers-by. His performance serves as prelude to the main **nyau** dance. The other one is **Kalumbu**, from the name of a biting insect called **Kalumbu**. This is a dance for junior **Nyau** dancers who are being prepared for the main dance. This serves as an initiation dance of young men into the traditional methods of looking after cattle.

The **Mukanda** ceremonial dance among the Lunda/Luvale of North-Western province is the equivalent of the **Nyau** dance. Like all indigenous dances in Zambia, the **Nyau** dance faces the threat of extinction due to the depopulation of rural places where it is performed, and the indiscriminate urbanization of the country. Moreover, the melodies of this kind of dance have not been adopted anywhere among the Christians for

¹⁴Sometimes it is called, **Chilombo**, a name which means, 'wild beast', probably from the queer look of a Nyau dancer in sackcloth, masks etc.

Christians think they are too mysterious and make people too emotional. The **Vimbuza** dance, on the other hand, is a dance of exorcism among the Tumbuka people. The dancer's dress is similar to that of the **Nyau** dancer, and women participate only in singing. But, unlike the **Nyau** dance, the **Vimbuza** dance¹⁵ does not require initiation. It goes with a *mystic therapy*, as it is connected with **Mashawe**, the spirits alleged to cause the illness, which are to be exorcised. The Bemba speaking people call the spirits, **Ngulu or Chilumbu**. During this dance sick people who go to be healed of 'evil spirits' by **Chilumbu**, one kind of African doctor, are made to join the dance after much drumming and singing. The **Vimbuza** dance has since been secularised and become a social dance for public entertainment. It has spread to the urban towns of the country where it is greatly enjoyed by all groups of the Zambian community.

(c) Singers of society oriented songs.

Many events have prompted the composition of songs in a Zambian community. Some of them are social, others are political, while yet others are religious and theological. Indeed, for Zambia, songs have tended to tell stories about these events. Sometimes songs have been composed through parables or proverbs but often just in plain language, of what has happened in the past or what may come to happen in the future. Each category of these compositions therefore has its own source material according to the event or social need from which songs are produced. In this way therefore the life experiences of the composers and their reflections or feelings on those experiences are revealed in the songs. Also we can get a glimpse of the daily activities during which people sing songs in the general observation J. H. Harris once said:

In song and dance, as a **carrier** or **paddler**, or even in mortal combat, the African is the embodiment of towering energy. In the **dance** every rhythmic movement is punctuated by the loud "Ha! ha! ha!" and a stamping of feet that makes the very earth resound; **forest axes** ring loud as they fall upon the mighty tree trunk to unending and primitive

¹⁵Informant; Mr. D. Nyangulu. First Secretary, Zambian High Commissioner's office. London. January 1995.

song whilst through the primeval forest echo calls to echo; the **canoe** is driven forward by vigorous dipping of the blades in unison with the rise and fall of the singing "couch"; the whole line of **carriers**, each heavily laden, moves with swinging stride and perfect harmony in step to the tune of the file-leader, who occasionally joins in the chorus of song. **Thus does Africa give the lie to the lazy niger [nigger?] theory.**¹⁶

In a country like Zambia with regular experiences of famines, funerals, festivals, etc many songs will inevitably cover such social issues and living conditions. They are bound to be set on the great wonders and mighty works of God in Africa. There, people have depended for long on vast tracts of rich soils, the ever flowing waters and tumbling waves of the great rivers and lakes and live in the midst of dense vegetation. Such inhabitants, so exposed to these phenomena, are consequently bound to reflect, through song, on down to earth themes¹⁷ such as the following:

(a) droughts: A hymn by Mrs R. Membe, number 151 in the AME Church hymnal is a case in point. In its refrain the writer states: **Mutupe mfula, iyeshuko-o, Iyakwisa twafwa twalomba Lesa, Give us rain, by your grace, To come and help us, We beseech Thee, God.**

(b) Gardening, planting and harvesting: The UCZ. indigenous hymn by Margaret Tessi Kawandami, number 186 may be noted:

**Tuleya ku kubyala, Ku ntanshi tukasanga,
Fisabo fyafulisha ifya kukushe mibili,**

¹⁶ John H. Harris. *Africa: Slave or Free?* London. SCM. 1919. p12. Although he uses a derogatory term, It is hoped here that Harris is implying that through this systematic communal work which goes beyond mere fellowship an African has proved as a lie the theory propagated by disgruntled newcomers that Africans are lazy.

¹⁷ These are the themes most prevalent in the Lumpa Church hymnody (*Appendix D*) and in the Action songs (*Appendix G*).

*We are going to sow seeds, later we shall harvest
crops to eat, which will improve our bodies,*

We have also seen the hymn number 189 by Elizabeth Chungu: **Yemwe, tuyemfye bane, tuleyemfyo bwinga**, where in *stanza two*, she writes:

Mwe Mfumu:

Twaletu bupe bwa kutemwa kwesu
Mbalala ne fyumbu ne fipushi
Amani no bunga no lupiya
E kutemwa kwesu kuli Tata wesu
Twaipela [twaipa] kuli mwe tuli bantu benu
Tuyemfye bane, eya tuyemfye bane.

Our Lord:

We now bring before you our **hearty offerings**
We offer these **pumpkins, peanuts and potatoes,**
Mealie-meal and **eggs** and money from our wages
We express our true love to you God our Father
And we sacrifice to you our souls and bodies
Let us celebrate, yes, let us celebrate

(c) Love, life and death, as we have already seen from action songs in *Appendix G*.

(d) Kinship and family, and God as controller of social affairs. The following action song number 2 in *Appendix G* is one example:

Refrain (Chrs)

- | | | |
|----|--|---|
| S. | Yesu Yesu e, | Lord Jesus Christ: |
| A. | Tuli bonse na Yesu,
tuli bonse (DC) | we are together with the Lord
we are together (DC) |
| 2. | S. Mu mayanda | In our houses |
| A. | Tuli bonse na Yesu,
tuli bonse | We are together with the Lord
We are together |
| S. | Mu kwangala | In our leisure |
| A. | Tuli bonse na Yesu,
tuli bonse | We are together with the Lord
We are together |

- | | | | |
|----|----|-----------------------------------|--------------------------------------|
| 3. | S. | Mu masanshi | When we 're sleeping |
| | A. | Tuli bonse na Yesu,
tuli bonse | We are together with the Lord |
| | S. | <u>Lintu tulelya</u> | We are together |
| | A. | Tuli bonse na Yesu,
tuli bonse | And when feasting |
| | | | We are together with the Lord |
| | | | We are together |
| | | | |
| 4 | S. | Pa bulendo | On our journeys |
| | A. | Tuli bonse na Yesu
tuli bonse | We are together with the Lord |
| | S. | <u>Pa milimo</u> ponse | We are together |
| | A. | Tuli bonse na Yesu
tuli bonse | When we 're working |
| | | | We are together with the Lord |
| | | | We are together |

(e) Anti-social acts : witchcraft, murder, stealing, drunkenness etc. One notable example is a Lumpa Church hymn against witchcraft (No. 22 in *Appendix D*):

Ne muloshi nine bane; nalapila bane nshakalowe
 Ne ubuka nine bane; nalapila bane nshakabuke
 Ne mupupu nine bane; nalapila bane nshakebe
I am the sorcerer, friends; I repent, I'll not bewitch
I invoke spirits, friends, I repent I shall not do it
I am a thief, friends; I repent, I shall not steal

(f) Celebrations: receptions, weddings, initiations.

(g) Livelihood; friendship, family bonds etc.

(2) Entertainment, social and topical songs

These songs are composed for special occasions and may sometimes be based on or related to specific events in society: political, economic, but very often social. African society is enriched with social entertainment songs designed to be sung in communities as occasion songs, for refreshment and pleasure. Among these are useful songs which encourage social harmony. They have melodies which are already familiar with the

people, and can help bring them together. The following are some sources and categories under which these songs can be grouped:

(a) **Entertainment songs.** Certain people, especially among the youth, like and enjoy the recreational Bemba dance **Nsomba**. It is danced by two lines of male and female, each facing the other. At the signal of the rhythm by the drummer each pair swings in the middle of the two lines to any entertaining style, to march the beat of the drum. It is an equivalent of **Sipelu** dance (**Lozi**); **Chiteule** and **Chimitali** (**Nsenga** and **Ngoni**); **Chingande** (**Tonga** and **Ila**). The **Sipelu**¹⁸ among the Lozi people is said to have originated from the Aluyi, the indigenous Lozi of Barotseland. The Lozi have their **Sipelu** in three versions; the **Muzemo** dance among the Totela, the **Kamunyerere** dance among the Nkoya and the **Shombe** dance among the Lubale group. They dance it without drums, unlike the **Nsomba** where a drum provides the rhythm for the dancers. Rather, in the **Sipelu** the male dancers wear calf-rattles on their legs, and these provide the rhythm to guide the female partners into step with their male counterparts. This dance is purely secular and solely for social entertainment. Hence it is danced during the cool evenings and can go on into the night. Many Christians do not like it, for it has often been associated, sometimes wrongly, with nocturnal vices. In the growing affluence of part of Zambian society the dance is slowly being displaced by more complex dances from non-Zambian cultures. However, melodies of its songs remain influential, and there are not a few Action songs which have adopted some of its melodies. One of them, **Sengelela we cibanda sengelelo ko**, for instance, an action song about defeating temptations, has adopted a **Nsomba** melody, now being sung in worship. It has been a very popular song among the Zambian Church choirs, especially in the United Church of Zambia. The song can go quite easily with the drum-beats and the rhythmic clapping of hands in the similar way the social dance, **Nsomba**, can be performed:

¹⁸ Agrippa Njungu. *op.cit.*

SENGELELA, WE CIBANDA; SENGELELO KO.¹⁹

- (1) S. Sengelela we cibanda sengelelo ko
 A. Sengelela we cibanda sengelelo ko
 Sengelela we cibanda sengelelo ko
 Wingo-na-ula.
- Get out of my way, you Sa-tan
 Get out of my way (three times)
 Do not spoil my life
- (2) S. Nga naumfwa mwana Lesa 'ne namono mweo
 A. Nga naumfwa mwana Lesa -- namono mweo
 Nga naumfwa mwana Lesa -- namono mweo
 Wingo-na-ula
- When I remember Je-sus,
 then I see real life (three times)
 Do not spoil my life.
- (3) S. Sompusushe Mwana Lesa, inje mpokyo mweo
 A. Sompusushe mwana Lesa, inje mpokyo mweo
 Sompusushe mwana Lesa, inje mpokyo mweo
 Bengo-na-ula
- Please come and save me from this world
 Please come and save me (3)
 Come and save my life

Other social dances under this category are **Akalela** and **Mbeni**. Generally these also have songs to match with them. They have, for a long time, been recognised and approved as events which have given social refreshment and entertainment to the Zambian people, and have helped in quelling the crimes in communities which are usually caused by idle minds. The **Kalela** dance is more modern, and is performed during the day. It is a dance in which a file of dancers dance to the beat of an ensemble of big drums, of the size of **imangu**, augmented by the blowing of a whistle. At the blowing of the whistle by the dance-master, dancers stop singing in favour of serious dancing, for a few minutes, before they resume singing and dancing in files, round the drums. The dance is still popular on the Copperbelt and is enjoyed by throngs of men

¹⁹ A song on defeating temptations. *Appendix G. No. 3*. The song has been analyzed in the previous chapter.

and women. The **Mbeni** dance led to the **Mbeni Association** being formed for the purpose of promoting the **Mbeni** recreational dance itself. It eventually spread all over the copperbelt towns of Zambia, as early as the 1930s. Terence Ranger writes about **Beni** 'Band' and the growth of this song/dance genre throughout East Africa. He mentions that **Beni** began life on the East coast as parodies of the regimental and naval marches of the British and the Germans. He explains how **Beni** used regimental teams, imitating European dress, a leader with a whistle etc.²⁰ In some ways it was laughing at Europeans and thus had a potential for weakening their authority. Stephen H. Martin later writes that the term, **Beni Ngoma** itself is an interesting example of the adaptability and flexibility of Swahili language and culture. He says that **Beni** is an adaptation of the English word *band*, and **ngoma** means drum, and by extension, generally any kind of dance or music. He seems to confirm too that **Beni ngoma** is the absorption of the European military band into the framework of traditional East African Music.²¹ The Zambian version may have developed as an extension of the same dance!

Perhaps this may be one of the reasons why some missions who worked in Zambia did not allow or favour Mbeni and similar social dances and songs, and some continue to do so to this day. For instance in the same 1930s an incident is reported of school boys at Mbeleshi Mission station who were flogged by order of the missionary in charge of the station for having danced the **Mbeni** which was forbidden in the mission. The African elders of the church were also supportive of the punishment; in fact they had promptly helped in pin-pointing the culprits from among the boys.²² Who knows? It was probably the forbidden dance which managed to develop a special interest for

²⁰T.O.Ranger. *Dance and Society in East Africa 1890-1970, The Beni Ngoma*. London. 1975

²¹Stephen H. Martin. "Brass Bands and the Beni phenomenon in Urban East Africa", in *African Music; Journal of the International Library of African Music*. Port Elizabeth. South Africa. Cadar. Vol.7. No. 1. 1991. Note no.9, p80. [pp72-80]

²²One boy who had been flogged by order of Dr. Edgar Harold Wareham for taking part in the Mbeni dance was Dauti Yamba. Sean Francis Morrow. *LMS in Northern Rhodesia; 1887-1941. PhD Thesis*, University of Sussex. 1985. p. 109. Also Blantyre and Livingstonia Missions. *Central Africa News and Views. Blantyre and Livingstonia mission's quarterly record of life and work*. Vol. 2. Blantyre. Blantyre Mission Press. p17.

music in the punished boy, for we hear him later in his adult stage writing a book entitled **Ficoleko ne Nyimbo, Riddles and Songs**.²³ However, the **Mbeni** dance soon became less popular and was superseded by **Nsomba** and other dances. Martin confirms that the same thing happened in East Africa:

The growing encroachment on **beni** by modern dance forms in Dar es Salaam culminated in the 1960s when the performances of the **beni ngoma** seem to have disappeared altogether.²⁴

According to Martin, the dance was to be associated with colonialism, for he says later that its extinction symbolized the end of formal colonialism in Tanganyika.²⁵ Whatever reason Zambia would give for its death the entertainment dance was much liked especially by the youth, and its melodies linger on in choir songs. One typical example of a choir song with an adapted **Nsomba** melody is, **Sengelela we cibanda, sengelelo ko, Get out of my way, you satan**, which we have seen in the previous example, and is number three in *Appendix G*:

- S. Sengelela we cibanda sengelelo ko
- A. Sengelela we cibanda sengelelo ko
- Sengelele we cibanda sengelelo ko
- Wingo-na-ula.
- Get out of my way, you Sa-tan*
- Get out of my way (three times)*
- Do not spoil my life*

(b). Songs of preservationist traditional singers. These are ordinary people in village communities who are loyal to their tradition and therefore want to promote its values through song. These loyal singers sometimes pick on social events and make up music

²³D. Yamba. *Ficoleko ne nyimbo. (Bemba text-no music)*. In the catalogue of the SOAS library. Y. Bemba. B.12. 51552. Africa. (no further details are available)

²⁴ Stephen H. Martin. *op. cit.* p78.

²⁵ *Ibid.*

themes on social issues from songs such as **Inshinsa**, (idiomatic topical songs) **Umupukumo** (group topical songs) of the Bemba speaking people. People would then learn from these songs lessons about their social, religious, life etc. Some Zambian choirs, such as those at Kaputa, Mununga, Chipepa, Chisenga Island, Kilwa Island and Mulalami congregations in the Luapula Province of Zambia, have adopted the styles of these traditional singers. They have used them to compose some of the loveliest and richest songs in their churches. These indigenous songs tell stories and are counted among songs that teach listeners the deep things about Christian life. The following is one example of such songs:

NANI UNTU NDETUMA - NINE MWE MFUMU NTUMENI²⁶

S. Nani uo ndetuma	{ Who, then, will go for me }
	{ Who, then, shall I send out }
A. Nine mwe Mfumu ntumeni.	Here am I, Lord send me
S. Ku kushimike landwe	To preach salvation
A. Nine mwe Mfumu ntumeni.	Here am I, Lord send me
Ku kulango luse	To show them mercy
Ku kulisha ba nsala	To feed the hungry
Ku kufwika basapula	To give them clothing
Ku kusekesha balekungumana	To meet the lonely

The melody is similar to those one would hear from loyal traditional singers. But with words from the prophet Isaiah they make a good Christian song with an indigenous melody.

(c) Songs for children and the youth.

Children and Youth have natural love for music. In Zambia children still gather around the story tellers to hear songs sung during the story telling of the folk tales, **Nshimi**, at

²⁶see *Appendix G*. No. 29. The song is based on Isaiah 6:8, and is an evangelistic song. The first line can be varied by the soloist to suit different tasks for which people are sent out on mission. The song may be repeated as many times and for as long as the singers want it.

Nsaka or at homes.²⁷ They also like to join in singing while playing **inánda** and singing, **Shikiti shikiti**, and have the desire to learn how to tell stories too. Evidently, through these well illustrated stories children learn about better ways of living. In her song book entitled *Mwebana natwangale; Children let us play*,²⁸ Mrs G. Kachingwe a more recent student of Mabel Shaw's Girls' Boarding School, has given many lovely melodies of songs for children, which are sung at play or during the story telling. One of them, for instance, goes as follows:

<u>First Voice</u>	<u>2nd voice</u>	<u>Literal English</u>
Shikiti shikiti Lyeniko	ηanda yampelwa Bana bandi Nsakatila mapala cibangwale	It is an exchange pod My children, you eat too
	<i>Ala cimfundawila</i> <i>Kuluba noo mpele ηandaa</i>	It's so puzzling, you will not know who has it!
<i>(Recitation)</i>		
Hhhhhh - Ndile ηanda- Naimwene ku menso kulangalanga Kwati ndele pa lwino pa muka yama	Mungombo lila nshi Waimwene kwi	Mungomba, why do you cry? A pod- Guess, where is it? I saw it, by twinkling of eyes (of some) like one sleeping on aunt's table
<i>(Solution part)</i>		
Ndoleni e - (----) Mpele ηanda.	Twakulola (2)	Look at me! Yes, we do! (----) you give me the pod

As in many children's songs, most of the words here are mainly part of a game for fun and enjoyment. The first line **shikiti shikiti** are words representing a sound that a pod

²⁷ The Nsaka is a small thatched rest hut, usually round in shape, erected in the middle of a village or group of houses. Its roof is supported on a number of poles. It serves as a village hall, or resting house for men at the end of a day's work. It can also serve as a court of justice and a general meeting place for the elders of the village. When boys attend, they have a bounden duty to learn African heritage, arts, sciences, moral values etc from elders of the community, and to serve thereat. Hence it is a traditional school of education for boys.

²⁸ This was written by Mrs. Gwen Kachingwe, an ex student of the Mbeleshi Girls Boarding School which had been started by Mabel Shaw. n.d.,n.p.

would make when squeezed in ones hand. The third line in the 2nd voice also means no more than fun. The explanation of the game is in lines 4 and 5, where the singers say that they will make the game so complicated that the other child will not identify where the pod is. Similarly, the yearning sound **Hhhhhh** in the recitation part, made by the playing child represents the sound of **mungomba**, the bird. This is followed by a dialogue. Then comes the revealing moment, when the player points out who is hiding the pod: The space (-----) will indicate the name of the person, for which correct name he will win the game. To an adult this song and game may not make sense, even though the adult may have played it joyfully in infancy. But the boys and girls love such simple, entertaining songs, and they have a place in secular as well as religious education. Furthermore, such original and creative songs are more easily understood by young boys and girls. Children who listen to them the first time at story telling always want to hear them again and again. Where there is need to have special Sunday school songs for children these are the types of melodies that can prove suitable for them. They are indigenous and, of course, easy for the children to understand and absorb.

(d). **songs for social ceremonies** of the African community go with social bands, such as **Imishiki**, etc. They are also associated with dances performed especially at weddings, and other social gatherings. The songs sung at these functions render such functions memorable events in one's life time. One of the traditional melodies: **Owe iye, Bana Bwinga, Baupwe Lelo**; *Behold, the Bride is married today*, which is used to celebrate a traditional wedding is recast here. The traditional song became popular during the 1940s and 1950s in Luapula Province of Zambia, especially at Mwaba-Mukupa village, two miles North-East of Mbeleshi (LMS) mission station. The song runs as follows:²⁹

²⁹ The English translation is literal and does not therefore march with the melody of the song itself.

Solo	Response	Literal English
Owe iye	Bana Bwinga	Behold - the bride
Owe iye	Baupwe lelo	Behold- she is married today
owe iye	Bashi Bwinga	Behold- the bridegroom
Owe iye	Baupe lelo	Behold- he has married today
Eya	Eya, eya,nomba	Oh yes,- oh yes, oh yes, o yes
	Nabakule lelo	She is now an adult

This is a short, favourite wedding song in Luapula province. Note should be made of the traditional meaning of a wedding. The **woman is married** while the **man marries**. This places great responsibility on the man as head of the new home. With the Christian text added to it, however, the song goes as follows:

Solo	Response	English Translation
Yangu mune	Mona lelo	Behold friend
Yangu mune	'fyo cawama	How splendid!
Pantu	Shibwinga na Nabwinga	The bride and groom
	baisa lelo	have come today
Kuti	Babe umubili umo	To unite as one
	muyayaya	body for ever
Mwe Lesa	Mubapele	O God give them
Mwe Tata	Ubuseko	all the happiness
Tata	Kuti bacindikishanye	And trust for one
	mu nande i	another.
Nomba iwe	we mufyashi	As for you the parent
Nomba iwe	funda bana	counsel your children
Pantu	ukufundo mwana	You must do it
	kano wafikapo	prudently
Pantu	'fikolwe efipa mano	It is elders who give
pano calo		wise counsel on earth
Nomba bane	Ba Shibwinga	And you the bride
Nomba bane	Ba Nabwinga	and the groom
Twati	Lesu mwana na mupashi	May Father, Son and
	amupale	Holy Spirit bless you
Bonse	Amupele ukutemwa	May He teach you to
	muyayaya	love one another for-ever

Bonse ifwe	Fwe basangwa	Those of us present
Lelo lino	Ku bwingo bu	Today here
Nefwe	Twaba ba kambone	We are their witnesses
	babo kuli Lesa	before God
Echo	Twikalenga kuti aba	We should not cause
	bapusane	them to stumble
Bane iye	Aleluya	O friends, Hallelujah
Bane iye	Aleluya	O friends, Hallelujah
Eya	Ale- Ale- Ale- Ale-	O Yes, Hale-(4)
	Aleluya	Hallelujah

When therefore a congregation is welcoming into the Christian fold a person who has just been baptized or received by confirmation as a full communicant member, it would be more memorable and touching in that person's life if a hymn such as this one, albeit with biblical words, could be sung for him or her. It would confirm in a more profound way his or her faith and full membership of the Church of the Christ to whom that person is now spiritually married. As has been seen before, at an African traditional marriage there has always been a lot of open and joyful celebration. Because of their celebrative nature, traditional marriages proved more binding despite the hardships wrought by poverty, sickness and hunger and the common dangers the couples passed through. Christian marriage in Zambia today should be given this value through celebrative hymns of similar nature. The celebrants should be able to sing out their joy loudly to their Christian hearts. Again, the following example of a Zambian wedding song which comes from a Zambian melody we have already seen is a case in point:³⁰

Cawama e bane (lelo) cawama } DC
 Seni mumone Shibwinga na Nabwinga}
 Bayemfya Bayemfya
 Seni mumoneko ifyo bayemfya

Ndefwayo kumona Nabwinga
 Nabwinga wesu twakwata ni Yesu
 Ndefwaya Ndefwaya
 Nabwinga untu ndefwaya ni Yesu

³⁰ This is sung with zeal at a Christian wedding with an accompaniment of a drum and rattles to a subdued sound. *Appendix G*. No. 34.

Twendeni tuyeko ku bwinga
 Ku musumba upya tukaleyemfya
 Twendeni Twendeni
 Ku musumba kulya tukalayemfya

Umfweni e bane umfweni
 Seni mumfwekwa mashiwi ya mweo
 Umfweni Umfweni
 Mashiwi yakwa Nabwinga ya mwweo

Triumphant yes it is triumphant
 Come and celebrate with us its triumphant
 Victory, victory,
 Let us celebrate together victory.
 I am longing to see Christ the Bride
 Our bride we Christians have is Jesus Christ
 Jesus Christ, Jesus Christ
 To belong to him forever 's what I need

Brothers let us go and celebrate
 In that holy city we shall all rejoice
 Marching on, marching on
 In that holy city we shall celebrate

Hear the word my brother hear the word
 Come and listen to the word that gives you life
 This is life, life indeed
 Come and listen to the word that gives you life

(e) Funeral dirges and orations

At one time many Zambians have sung, or witnessed the funeral dirge or funeral orations- *Icimbo ca malilo*- at funerals. The experience at the end of every funeral dirge is a sense of satisfaction, content and fulfilment that the departed one has been properly bidden farewell. That is not just a social fashion but a dire necessity in a community-centred society such as that of Zambia. Indeed when there is death in a Zambian village all public activities come to a stand still. All the village roads lead to the funeral house. People must sing their farewell to the departed. Zambian hymnody needs hymns that will be sung by mourners and bereaved to the melodies that will give

relief. Erik Routley cites one melody by Abel Njunji, a Cameroonian Minister, sung to a traditional funeral dance and transformed into a Christian hymn. He says of it:

It has become, as it should be, a simple Easter hymn, quite different in expression, especially at its ending where it climaxes into an emphatic refrain. You can see from its length and stance that at the end of it all- to the 9th stanza, - the singers sat down mopping their faces and catching their breaths, with a satisfied "Amen, we have sung a hymn"³¹.

Therefore funeral dirges are always African songs sung wholeheartedly. If the unnecessary yelling that sometimes goes with mourning is to be avoided, suitable songs, with biblical words, should be made available to mourners.

(f). Welcome, Seasonal and Dedication Songs.

Then there are **seasonal songs**, sung, for example, when at work or when harvesting the year's crops. There are also welcome songs, sung when the community are enthused with gratitude at the appearing of a beloved relation whom they have been missing for a long time. Of the seasonal songs one example comes from Mozambique, Zambia's neighbour. An Agricultural Missionary at the American Methodist Mission station at Kambini, in Portuguese East Africa [Mozambique] witnessed a service at which the congregation consecrated gardening tools, etc. He describes what to Kambini people must have been a seasonal Christian festival this way, calling it "a pagan custom transformed":

Now whenever the planting rain has fallen all the people know that that night, at the time of evening prayers, all will come with their hoes, other garden tools, and baskets of seeds of all kinds. The service is a mixture of the joyous and the solemn, starting with a hymn of thanks for rain, written by a former Kambini student, and ending with an old African working tune. The leader chants: "**Hoes we bring, Lord to Thee**", while all join in, "**Pray, Lord, bless them**", as they lay the hoes on the altar [altar]. Then comes: "**Seeds we bring Lord to Thee**", and as each

³¹Erik Routley. *A Panorama of Christian Hymnody*. Chicago. G.I.A Publications. 1979. pp. 216 & 219.

kind is mentioned it is placed along with the hoes. At sun-up (the next day) we return to the church in work clothes. The service is concluded with a self-dedication and prayer for blessing throughout the new year. We then go to the fields singing,
The man who is happy is:

the one who digs
the one who plants well
the one who tends his crops
the one who has a good harvest.³²

Then the missionary goes on to mention that since then, [1927], special hymns for the gardening-dedication service had been written by the people themselves, and that the best of them have been included in the new hymnal. Similarly, the type of offering had been broadened since then, so that in one circuit it had included a goat, reed mats, honey, carved wooden dishes, besides all kinds of grain, fruit and vegetables. The missionary's confession is: **"But that first day stands out like our Pentecostal awakening"**. However, the missionary fails to mention the fact that music which was used in the dedication service had in fact been there even before he went there and that he was only privileged to use that musical heritage which the people had been upholding from time immemorial. In the same way, people of Kambini had been dedicating their seeds, gardening tools and the soil in which they had been planting seeds to their Supreme Being for many generations. Zambia has experiences similar to these, of people using the traditional rites such as the dedication of farming tools to the Great God before they begin to use them. They have also given as their Sunday offerings part of their property, goods, crops from their harvests as thanksgiving for God's service. The second stanza of UCZ hymn 189, also quoted earlier, composed by Elizabeth Chungu of the Mbeleshi Girls' Boarding School states just that:³³

³² LMS. *The Chronicle of the London Missionary Society*. December, 1933. London. LMS Archives. SOAS. p.280

³³ UCZ. *Inyimbo sha bwina Kristu*. Ndola. n.d. [1964]. Number 189. stanza 2.

2. Mwe Mfumu:

Twaletu bupe bwa kutemwa kwesu
Mbalala ne fyumbu ne fipushi
Amani no bunga no lupiya
E kutemwa kwesu kuli Tata wesu
Twaipela kuli mwe tuli bantu benu
Tuyemfye bane, eya tuyemfye bane.

Lord, we bring to you our offerings
Peanuts, potatoes and pumpkins
Eggs, maize flour and money
This is an expression of our love
We give ourselves to you as yours
Let us celebrate, let us celebrate.

The highlighted lines show the nature of giving. In the first line, **twaletu bupe**, *we bring to you our offerings*, introduces the items that they had taken to Him. The items were ordinary produce of their gardens: **mbalala, peanuts; fyumbu, potatoes; fipushi, pumpkins; amani, eggs; bunga, flour; lupiya, money**. That, they say, is an expression of love, for which, in the last line, they had to celebrate; **tuyemfye bane, let us celebrate**. The same hymn, which became very popular in the LMS field, appears in the CiMambwe/Lungu hymn book in the same way.³⁴ Also in 1964 Rev. Harold Cave, a missionary of the LMS, produced a photo of the act of dedicating tools at one Zambian service, in the *Chronicle of the LMS*. There, at the opening of the new church which he designed, the workmen had presented their tools for the dedication.³⁵ The KBBK members are to be seen singing their usual action songs to celebrate the event. Therefore there are some welcome and seasonal hymns which have been motivated by indigenous festivals, and more need to be created in the same way.

(g). Topical songs.

These are similar to occasion songs, for they can spring from human experiences of the composers as well as of the people and would point to particular occasions, social or political. But they have their distinctive characteristics, as evangelistic, didactic and hortatory songs. They bring theological messages out of life experiences. Through

³⁴ UCZ. *Ulwimbo lwa kulumbanya Leza mu CiMambwe-Lungu*. No.224; stanza 2.

³⁵ H. Cave. "Calvary UCZ Mufulira". *The Chronicle of the LMS*. Vol. 128. No.1. London. LMS Archives. SOAS. 1964. p.4 also see B.S.Chuba. *MTh Thesis*. Aberdeen University. 1983. p145.

such songs the composer tells the world before God what his experiences and feelings about life have been, as do all songs that originate from personal experiences. The listeners find the message edifying or are comforted by it. One example of a source from African life experience for a Christian version of a song is an indigenous melody used by the Bemba women when they are dancing a Bemba dance called, **Mfunkutu**. A traditional theme, such as 'the qualities of a good wife' or 'the need for patriotism', will be picked for a **mfunkutu** song, aimed particularly at counselling young women. The continuing practice of this tradition is what will keep the dance and therefore the **Mfunkutu** song alive. A Christian song has been composed with the **mfunkutu** melody basing on a Christian theme of evangelism, prompting people for action. The song states that there are no preachers to send out on evangelistic work. The gospel message is therefore not reaching out because it is not being preached out. The song then urges people to offer themselves for evangelistic service in order to bring more people into the Christian community, in a similar way a **mfunkutu** song would urge people for a particular action:

TAPALI BA KUTUMA- There are no people to send out.

1. Bushe bonse kulya balyumfwa - Tapalya bakutuma **DC**.
{ms: s: s |ms:sm:s| ss:l :s |-f :mm :- |- : } **DC**

Refr. Bushe kuti baumfwa shanya mashiwi yakwa Lesa

{.m|ss:f :.m|.m:r:d|.m :rd :| t,t,: }

tapalya ba kutuma **D.C.**

{t,d|mm:. r :t,|dd:- :-} **DC**

Twendeni- Twendeni natufwaya bantu balubila mu matololo

{d: d: r| m: m:mm|ss:f:m |rr:d :t,|t,t: t,t,t,t}

Two-nde-ni, kuti bapusuke bonse

{s :-f:-|m :-r:t| dd:dd :d |d :- :- } **DC**

- 2.

Mu mishi mwena balyumfwa - Tapalya ba kubila **DC**.

Refr Bushe kuti baumfwa shanya mashiwi yakwa Lesa
 Tapalya bakubila **DC**.
 Twendeni - Twendeni ku kufwaye mpanga shalubila mu matololo
 Fwa-ye-ni kuti shibwele shonse

3.

Bushe na ku mimana balifika - Tapalya ba kutuma (ko) **DC**.
Refr Bushe kuti baumfwa shanya mashiwi yakwa Lesa
 Tapalya ba kutuma (ko) **DC**.
 Kabiye-ni- Kabiye-ni kacemeni mpanga shalubila mu matololo
 Pu-nde-nyu kuti shibwele shonse **DC**.

FINAL REFRAIN.

Fwayeni	Basumine bonse, (kuti) basumine bonse
Fwayeni	Bapusuke bonse, (kuti) bapusuke bonse
Pundeni	Babwele bonse, (kuti) babwele bonse, etc.

{ d: r: m | rr :-:d:d | t :-: | dd:-:d: d | d:-:- }

Have all of them there heard? - There are no people to send there **DC**
 How can they hear the word of God when there are no people to send out!
 Let us go and bring back people lost in the world
 Let us go, that they may all be saved
 Have those in villages heard it? - There are no people to send there **DC**
 Have those in fishing camps heard it? There are no people to go there **DC**
 How can they, when there are no people to send there
 Go out and shepherd God's flock
 Go and shout that all of them may hear and come back³⁶

Similar songs could be composed for evangelistic purposes. In fact many songs sung by the quartets, quintets and sextets seen before are topical songs.³⁷ Once again, as is typical of many Zambian songs, this song is sung to a familiar melody, the way the words would be said, and with soft accompaniments: single rattle, **itumba**, and **sensele** membranophones. In this instance, the people who are to be confronted with the gospel message are ordinary folk in villages, in working camps, fishing camps and other remote places. The singer then asks, "have all these people heard the good news?" Other singers echo, "There are no people to be sent out there, and in any case how can those people be expected to hear the good news when they have not been preached to?"

³⁶ Based on Romans 10:14-17; see no. 42. *Appendix G*.

³⁷ For more such songs see **Action songs** at *Appendix G*.

Then the commission from the Lord is thrust on to them by singers, "Go out and bring the people lost in the peripheral places, that they also may be saved". No other hymn can appeal to the context more than such a one which touches the real life of the hearers as well as that of the singers themselves. The following is another example of a song in this category based on personal experiences of a typical Zambian in a typical village.³⁸

NAILE KWIFWE NASANGA IMPANDE YANDI

1.

Naile kwifwe nasanga impande yandi iyi

{ d':d'r':d|st:-l:s|lm:-f:m |rr:m :- }

Impande yandi ka nkaye nkaye nkatole bane

{ d'd':-r':d|st:-l:s |lm:-f:m |rr:m :- }

Nkaye nkatole yalila njele njele

{ d'd':-r':d|st:-l:s |lm:-f :s :- }

BaLesu baluluma pa kulete mfula mu calo - cesu

{ .m:-s :s|lm:-f:s|-mm:-s :ss|lm:-f :m |r :m :m }

When I went to the river I found my necklace
So, I must go and bring it back
It is such a bright shining necklace
The lightning thunders (there is always a sign)
before the sky pours down the rain (for a good gift)

2.

Ndetasha Lesa pa kulete mfula mu calo cesu
Ndetasha Lesa pa kulete filyo mu calo cesu
Ndetasha Lesa pa kutupo bumi mu calo cesu
Ndetasha Lesa pa kutupa maka mu calo cesu
*I thank God for bringing rain (food, health,
strength) to our world*

Kantashe nati nawa naalangana

{ d'd':-r':d|s. .t:-l:s|lm:-f :s |- }

Kuli mwe mwe ba mwiulu

{ mm:-s :s|lm:-f:s }

³⁸ Appendix G. no. 37.

Napunamina kuli imwe natota
 {-m:ms:ss|lm:-f:m|r :m :m }

*Let me thank Him by prostrating before Him,
 who lives in heaven*

This is a folk song. It describes how a woman received a precious gift; the marriage she needed, as if from **heaven**. The first stanza is all folklore. It tells metaphorically how she got married, symbolised in a beautiful necklace. In the Bemba land necklaces, made of ivory, were precious, and they were often used by a bridegroom as **mpango**, *bride-token of love* to the parents of a girl. The girls for whom **mpango** offers were received were considered fortunate because they were found worth that precious offer. The woman therefore wants to prostrate fall **nawa naalangana** before the Being in the heavens, for, literally, *making the gift fall on her like soothing rain*. God has brought down showers of blessings on her, **pa kuleta mfula mu calo**. It will be appreciated that in tropical climates rain is a gift of blessing. Any good gift from God comes to people freely, and so it soothes people like rain. Thus the first stanza goes along the lines of traditional thanksgiving. But it is followed by the second version which has Biblical words, with the same motif of thanking God for all His gifts to earth. The last lines form the refrain. In the refrain the words **Kantashe Lesa**, *Let me thank God*, are followed by **Nawa, naalangana, I prostrate fall**. Again, prostrate falling is the only proper way a patriotic subject would thank the chief, and in this case, God the Great Chief. Subjects should prostrate fall before their chiefs. Prostrating, in Christian theological terms would bring into any Christian song the notion of total surrender. It would emphasize the need for Christian devotion and total commitment to God. The **Inshingili** drum, accompanied by rattles in moderation, would be suitable for this song.³⁹

³⁹ This is a folk song. The first stanza is all folklore but with a religious connotation and is followed by the second which has Biblical words. The last lines form the refrain. The **Inshingili** drum, accompanied by rattles in moderation, would be suitable for this song. Biblical words are supplied by the present writer.

3. Modern resources.

But there are also more modern Zambians with similar musical talents from the secular world who, though they may not be Christians themselves, can provide invaluable materials for Christian songs on Christian themes. Modern traditional/folk singers like Emmanuel Mulemena⁴⁰, Tolomeo Bwalya, P.K. Chishala and Spokes Chola are among the general singers in public life. They have sung on Zambian radio and television, and have melodies and styles deeply appreciated by many. These folk singers have won admiration from many people because of their relevant songs, in context and melody. Their songs are based on social, political, moral issues. If, for instance, a social vice is rampant in society they warn people against it through a song. Their themes therefore evolve from daily events. Church choir song composers continue to adopt indigenous styles and melodies from such secular music. The Choir-action song No. 42 '**Tapali ba kutuma**', for instance, is a case in point.⁴¹ Its melody comes from a traditional folk song by P.K. Chishala. He picked his theme from an unacceptable practice on the Copperbelt, of a woman whose husband died. Not long after his death the woman got married to another man. In an African tradition it is considered ungrateful for a person to get another partner so soon after the death of his or her first beloved partner. In a community closely knit together, with a high value for traditional marriage this conception would be understandable. Traditionally a partner would be expected to mourn a dead partner over a lengthy period. During that period she would declare a period of mourning her loved one by tying a black band round the forehead. P.K. Chishala expressed the resentment on behalf of traditional people. His melody, not the words, has thus been used in a Christian song to enhance the African value for good family relationships.

⁴⁰ With his melody, **Navuluka lyambile ba Nkambo**.

⁴¹ see *Appendix G*. no. 42.

4. The antiphons

Although antiphons can fall under any other of the categories of indigenous songs, it is worth considering them separately because of the distinctively responsorial nature of Zambian singing. For the Zambian singing audience antiphons are often full of activity. In fact the difference between antiphonal and responsorial singing in Zambia is very slight, for responsorial singing where only one person leads (as precentor) can also change abruptly into two groups singing antiphonally. Body movement also takes the same responsive form. It will be observed that many Action songs (*Appendix G*) fall under this category. They are most commonly responsorial songs. Apparently, most African songs, apart from those sung by the royal specialists, are communal songs. Other antiphons fall under the "concertante" group; with melodies adopted from indigenous songs such as the following song, usually sung by women during an evening dance:

1 (used generally)

One group: Kasange mwe baleyo Buluba

Others : Eya elele

One group: Ku Buluba

Others : Eya elele- kuno amasha balyalwile⁴²

2 (used in religious circles)

One group: Mwe banensu mwe baleyo kusuma⁴³

Others : Muye njebelako

One group: Ukusuma

Others : Kanshi-Wabikwa,⁴⁴ kuno 'nsala ilenjipaya⁴⁵,^m

⁴² The song is flavoured with the clapping of hands, to match the responses.

⁴³ **Kusuma** here means, *a better place there*, and refers to God's place, the Heaven.

⁴⁴ **Kanshi-Wabikwa** is an idiomatic Bemba praise name for God.

⁴⁵ The song briefly says: 'Those of you, blessed friends, who are going ahead (dying) to a better place; please tell Him (God) for me; I am dying of hunger'. Hunger, *nsala* in the line '**Kuno nsala ilenjipaya**', can be alternated with other words: **kuno 'cilaka cilenjipaya, I will die of thirst; kuno kusapula kwanjipaya, I will die of nakedness; ukulwala kulenjipaya, I will die of sickness; ubupina bulenjipaya, I will die of poverty; abampata balenjipaya, those who hate me will kill me**, etc. All these are daily concerns of society.

Other Action songs of a similar nature are versions of melodies sung when men and women are working; when women are pounding, **ukutwa**, or grinding, **ukupela**; at funerals, **pa malilo**; during dances such as **Nsomba**; and at story telling, **ukushimike nshimi**, either at **Nsaka** or in individual homes. All these are responsorial songs put to Christian use in Zambian choirs. A few antiphonal melodies have been adopted in the English version. The following are some of them:

(a) The Lord's prayer⁴⁶

English

Our Father who art in heaven
Thy Kingdom come thy will be done
On earth as it is in heaven
Give us this day our daily bread
And forgive us (all) our trespasses
As we forgive those who trespass
against us
And lead us not into temptation
But deliver us from [all that is] evil
For Thine is the Kingdom the
power and the glory
For ever and [for] ever. Amen

Melody⁴⁸

{ d | t,:s, | dd:dd | t,:s,:
{ mf | s:lf | -s:fm | rd:r | -m:- }

Bemba

Mwe Shifwe uwaba mu mulu
Ubufumu bwenu buteke pa calo
Ukufwaya kwenu kucitike panonse
Inga filya fine kucitwa mu mulu
Mutupele lelo fyakulya fyesu fyonse
Mutwelele yonse milandu twacita

Ifyo nefwe twelela batubale milandu
Mwitutwala mu mesho lelo mututule
Pantu bufumu na maka no
bucindami fyenu
Umuyayaya-umuya-yaya.⁴⁷

RESPONSE:

|dd:dd | r:r | m:- | - }
|mm:mm | r:r | d :-| - }

HALLOWED BE THY NAME -

ISHINA LICINDIKWE

⁴⁶It has been remarked that this Lord's prayer is more responsorial than antiphonal. But the antiphonal nature of the song is seen when the singers come to the refrain.

⁴⁷ The main text may be sung solo or by a group of the choir; usually soprano. In this case it is sung antiphonally. The response may also be sung by all the other parts antiphonally. With a matching drum-beat and an alternating metal-gong strike accompanying the antiphonal singing, this makes a beautiful blending. It should be noted that the translated lines of the English version do not correspond exactly with the corresponding lines of the Bemba version. For the sake of harmony in the singing, some words in both versions have either been modified or left out completely.

⁴⁸Staff notation is not available; hence the alternative tonic solfa.

The prayer above is not peculiarly African in melody. But it has been used in Africa for a long time, at many African prayer meetings, sometimes with the accompaniments of drums. Its African rhythm is amplified in the following alternative melody:⁴⁹

Solo.	Mwe Shifwe uwaba mu mulu {s:m:mr:dr m:d:d:-}	<i>Our Father in heaven</i>
All.	Tata ishina lyenu licindikwe {mm:mm:mm:rm f:m:m:-}	<i>Father, your name be revered</i>
Solo.	Bufumu bwenu bwise bwangu {f:m:mr:dr m:r:r:-}	<i>May your kingdom come soon</i>
All.	Pano calo ngefyo caba mu mulu {dd:dd:dd:t,d r:d:d:-}	<i>On earth as in heaven</i>
Solo:	Kufwaya kwenu kucitike	<i>Your will be done</i>
All :	Mutupele cakulya ceswi lelo	<i>May you give us our food today</i>
Solo:	Mutwelele milandu yesu	<i>Forgive us our cases</i>
All :	Fyo twelela batubale milandu	<i>As we forgive those who have cases against us</i>
Solo:	Mwileka tuye mu kweshiwa	<i>Don't let us fall into temptations</i>
All :	Tata mututule ku fibi fyonse	<i>Father save us from our bad things</i>
Solo:	Bufumu, maka, bucindami	<i>Kingdom, power, glory</i>
All :	Ifi fyonse fyenu umuyayaya	<i>All are yours forever</i>

It is to be noted that the word **milandu cases** has been used for the English word *trespasses* or *sins*. In African conception any bad act against someone else, or a reaction that puts things out of good order is a **mulandu, case**. Sin, as we have seen before, is not abstract but tangible. It is bad acts committed, **milandu yabipa**, in daily activities. Hence you ask for forgiveness of **milandu yabipa, bad acts committed**. This, in a way, may explain the reason why when calamity befalls a village people will

⁴⁹Preferably to be accompanied by soft drum-beats and, if need be, a gong sounding in the background. The tunes for both the Lord's prayer and the "Amen" are by the writer.

construe it as a result of a bad act, or unpleasant thing done in a community, which has provoked God's anger. This is sin; a bad act committed.

(b) The 'Amen.'

At the Music Workshop conducted in Zambia at MEF by Zambia Worship Association, in 1988, attended by both Andrew Muwowo and John Mwesa, officials of the Association, the present writer introduced this Bemba composition of **Amen**. It essentially means **Cibe Ifyo fine** - that is, **Let it be so**. The melody was beautifully sung to the accompaniment of a small drum **sensele**, antiphonally, as follows:

<u>Voice One</u>	<u>Voice Two</u> ⁵⁰
*	
Cibe i-fyo fine d r m - - - r -	..ifyo fine s s s f -
Cibe i-fyo fine r r d - - - t,-	..ifyo fine m m m r -
Cibe i-fyo fine t t, l,- - - s,-	..ifyo fine d d r m -
Cibe i-fyo fine d d r - - - r -	..ifyo fine s s s s -
Cibe i-fyo fine d r m - - - r -	..ifyo fine (Lesa) s s s f (f r)
Cibe i-fyo fine r r d - - - t,-	..ifyo fine (Lesa) m m m r (r t,)
Cibe i-fyo fine t t, l,- - - s,-	..ifyo fine (Lesa) d d r m (m m)
Cibe i-fyo fine d d r - t,t,d ---	..ifyo fine f r r m---
*Let it be-- so [4 times]	..Let it be so [4 times]
Let it be-- so [3 times]	..let it be so (Lord)[3 times]
Let it be-- so	Let it be so

⁵⁰ Voice Two (the response) to start from the asterisk (*) in Voice One (the melody).

This 'Amen' would be sung at the end of the Lord's prayer antiphonally, perhaps instead of simply saying 'Amen'. The reader will acknowledge that many early hymns, some of them still found in some existing hymnals of the North, ended with an 'Amen'. The following 'Amen' tunes, for instance, are reproduced below from the Church Hymnary as examples of different responses:

AMEN	As sung in:
d : - : r : m : - :-	CH 456
d : r : m : -	CH 356
f : - : l : - : s	CH 16
d : d	CH 22
f : m	CH 24
s, : l, : d : r : - d : - : -	CH 23
l, : l,	CH 30
d' : d'	CH 15
l, : d	CH 52

In Zambian churches these 'Amen' versions above are still being sung, in various tunes and tongues. To them may be added the local 'Amen', or any that may come up in any other Zambian version. The principal idea in the 'Amen' is to give consent. This is a common feature when Zambians are talking together, and more so when an elder is speaking to a younger person. It also is evidenced in claps when subjects are receiving instructions from their chief. And among certain tribes in Zambia when two people greet each other they clap before and after shaking their hands, a sign of affection and consent. In the present writer's view, local and familiar melodies would, in fact, not just be appropriate for use in showing consent, but also more appealing for the Zambian worshippers.

Hymn: possibly African Amen, or Hallelujah.

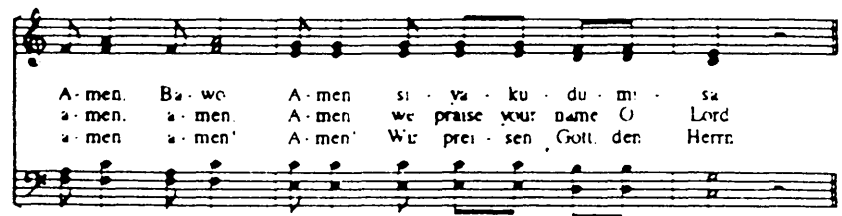
S C Moiele South Africa



Ma - si - thi A - men si - ya - ku - du - mi - sa Ma - si - thi
Sing a - men A - men we praise your name O Lord Sing a - men
Sing a - men A - men Wir prei - sen Gott den Herrn Sing a - men



A - men si - ya - ku - du - mi - sa Ma - si - thi A - men Ba - wo
A - men we praise your name O Lord Sing a - men A - men a - men
A - men Wir prei - sen Gott den Herrn Sing A - men A - men a - men



A - men Ba - wo A - men si - ya - ku - du - mi - sa
a - men a - men A - men we praise your name O Lord
a - men a - men A - men Wir prei - sen Gott den Herrn

(c) **The Prayer of confession**⁵¹ below also falls under this category and is sung responsively as follows:

Leader says: *We confess that we have not been worthy of our faith and we ask that you will have mercy on us*

Then sings: *Lord in your mercy :*

Mu luse lwenu

{ d :t,l,:d | d :- : - }

Response:

Lord have mercy upon us --

Mutubelelyo luse Mfumu

{ mm:mm: f: mm| r: -:m : - }

Christ have mercy upon us--

Mutubelelyo luse Kristu

{ dd:dd: r: dd| t,:-:d : - }

(d) In a pamphlet, "Prayer for Christian Unity, 1993", published by the Council of Churches for Britain and Ireland there is an antiphon; identified as an **African 'Amen' or Hallelujah** by S.C. Molefe of South Africa. This is another example of responsive songs, which are beginning to find their way into the worship of European and American Christians. It is entitled; **Masithi - Amen siyakudumisa**.⁵²

We have already observed that in typical Zambian villages alternating singing is a very common feature of action-music. As people in villages work communally they sing collectively to the rhythm. As they pound cassava or maize alternately in the mortar they sing alternately to the rhythm of the pounding sound. As they dance backwards and forwards when carrying shoulder high the senior chief of their land they sing alternately a patriotic song to his praise and honour. Also it is observed in the examples given before that most songs in the Bantu styles have a prompter. A line of a song is

⁵¹ The writer used this version at St. Paul's Church in Lusaka, (1975-1977) and in Mindolo, Kitwe (1980-1988) and this was much appreciated by many worshippers and ministerial students.

⁵² **Masithi- Amen siyakudumisa** is sung to the tune as illustrated.

sung by one, and all the others then pour in their voices in response. That makes their singing real to life, meaningful to action and satisfying to their mind and heart. This responsorial and antiphonal singing is not only common in *Zambian* choir songs but it has slowly taken its rightful place in the *Zambian* church hymnals too.

CHAPTER 8 MUSICAL INSTRUMENTATION IN ZAMBIA.

1. The significance of musical instruments

Zambian musical instruments have, for a long time, been part of life of a tenaciously singing Zambian community. Unfortunately in the main line church, indigenous instruments had often been given little or no recognition, especially before Zambia's Independence. Even when the choirs used them in their choir songs, the instruments, together with the songs they accompanied, were regarded merely as supplements. In some strict evangelical churches this apathy has continued to this day. Foreign instruments have often been more welcome and given more respect than indigenous instruments. But there were some missionaries who hated any kind of instrument regardless of origin. In some cases missionaries rejected instruments in order to conform to the policies of their home churches, though in others, the decisions of individual missionaries, especially those who would not like such 'Popish' customs, cannot be ruled out. Mr. Samuel Proctor, elder in the congregation of Sam-Tim had his request rejected by the Foreign Committee of the Board of Missions of the United Presbyterian Church to use for worship the same musical instrument, the harmonium, which Mrs Robertson of the Central Africa Mission of the LMS had used quite effectively.¹ In fact the instrument so rejected was a well intentioned gift, from friends of good will in Glasgow. After three successive committee sessions; in 1866, 1867 and 1868, the committee that considered whether to use the instrument or not resolved as follows

Expressing an earnest hope that in obedience to these decisions the sessions would see it to be their duty in Presbyteries to discontinue the use of the harmonium²

¹ LMS. *Central Africa Mission Annual Report*. Box 1. London. LMS Archives. SOAS. 1900. It is to be remembered that when such instruments were introduced in a Zambian community they appeared quite strange and therefore, naturally, spectacular to the indigenous people.

² United Presbyterian Church. "Report to the United Presbyterian Church session by Dr. Somerville. 28th July, 1868." *General Assembly minutes*. Ref. 7648- Music. Edinburgh. National Library of Scotland. pp231-239.

At the same time the sessions had stated strongly that the case should not be brought to the overseas authorities because if they [the subscribers] knew that the instrument had been used in the church they would cease to give their missionary contributions. Thus the committee resolved:

It would create dissatisfaction in the minds of very many and do much injury to our missionary contributions.

Donald Fraser of the Church of Scotland, who had contributed a lot towards the indigenization of church music in Nyasaland (Malawi), had initially opposed the use of the "**tom-tom** drum"³ of the Ngoni people. Earlier on he had referred to it as "the great drum which used to be beaten through the long night dances"⁴. It is said that the drumming he heard night after night in the Chewa and Tumbuka villages distressed him because he had associated all of them with nocturnal activities which he had described as:

witch-doctors at work, and wild dancing orgies ...dances marked by obscenity and licentiousness.⁵

Yet, inevitably, the one instrument which came to be accepted into the church at an early stage in the missionary era was the drum. Moreover it was from that same drumming and dancing community that Fraser's boys whom he called "Nyasaland sweet-singers" originated. Perhaps all those great composers of the hymns which have crowned the CCAP Hymnal with indigenous music, now being sung meritoriously in churches of Central Africa, also knew how to play the drums. It was the people of the drum that helped Fraser indigenize church music around Livingstonia Mission. One needs to recognize his subsequent remorse, as it was later reported of him:

³ F. De Hen calls Fraser's Tom-tom drums, **Tam- Tams**. The name probably comes from the sound - **tam-tam**- made by the drum. see F. De Hen. *African Music Society Journal*. Vol.1. No.3. 1956. p13.

⁴ Donald Fraser. *Winning a primitive people*. London. Seeley, Service and Company Ltd. 1922. p.154.

⁵ *Ibid*.

When Fraser could watch a group of good African elders rolling out a drum call for worship on a Sabbath morning, he could claim a veritable Christian triumph. To the thunder of the drums, armed warriors had leaped in frenzy before going out to slaughter. Under the hypnotic rhythm, moral restraint disappeared as every muscle was set twitching in the dance. Drums were part of the witch doctor's stock-in-trade to work up popular excitement. It was a stroke of genius to consecrate them in the service of the Lord.⁶

He calls it a stroke of genius that missionaries had been able to use the drum in their churches. Yet it was the Ngoni themselves who used the drum to call people to church. And at the stroke of the drum, an instrument that was already familiar to them, they came. They realised it was summoning them to important messages, this time from the Great Chief. Other missionaries such as Rev. G.E. Hay Pluke also ignorantly hated drums, perhaps just as much as they hated sin. They had associated them with what they called "beer-drunk dances". S. Douglas Gray quotes Pluke as writing of his experiences, in his *"this [missionary] work"*.

It is in the visitation of villages that we realise most fully that with which the spirit of Christ is for ever in conflict. In village after village the grim reality of heathenism shows itself and mocks the servant of the Holy Nazarene. A handful of people kneel upon the rough mud-floor of the half-built church receiving the bread and wine of Holy Communion. Above the voice of the missionary is heard the **thud, thud** of the drums: the monotonous chanting and the vulgar cries of people outside. It is a beer-drunk dance - the missionary hates it as some fiendish and loathsome creature.⁷

In most cases the drum was condemned by the missionary because of the beer drink, as was the case with Pluke, even though he himself may have had it at every meal, unless

⁶ Church of Scotland. *Fraser of Loudon*. Slides; No. 31 - *African drums*; Slides; No. 54 - *Drums as church bells at Loudon*. Edinburgh. National Library of Scotland. Acc. 10472.

⁷ S Douglas Gray. *Frontiers of the Kingdom of Rhodesia*. London. The Cargate Press. 1923. pp. 91-92

he was an English non-conformist. Yet the hated beer was the inevitable beverage of the common Zambian. Unfortunately there were vices that came from it, often as consequences of its misapplication, which must be acknowledged with regret. However, later in 1927, one clarification only was made in the hymnals of the North to the use of such instruments; that "the accompaniments in every case must be light".⁸ Sooner or later, as the missions got more and more acquainted with drums and the traditional way of life, and as fantasies and fallacies about African instruments generally slowly faded away the instruments became useful tools in the churches. Moreover, the drum was soon found to be cheaper than the mission bell imported from the bell casters in Europe,⁹ and main line churches lost no time in switching over from the orthodox bells to the locally made drums to call people to church for worship. This has been the case to this day. A.M Chirgwin, in his LMS Deputation Report of 1930-31 witnessed the usefulness of a local drum in the church in the Northern part of Zambia and amiably made the following diary record:

Here at Mpolokoso we live by drums and at several other Central African stations. No bells but drums waken you in the morning, call you to prayers, summon the children to school and work end and call the folk to church or meeting. These are not the talking drums of West Africa, though it is possible to send messages and signals by them.¹⁰

⁸The Church of Scotland. *The Church Hymnary (Revised edition, with melodies)*. London. OUP. 1927. Preface. pvi.

⁹ C.E. Pocknee. "Bells"; *A Dictionary of Liturgy and Worship* (5th Impres). edited by J.G.Davies. London. SCM. p74, suggests that the bells can be traced in use in Europe as far back as the 6th Century. He affirms that they were not only used to call people to worship but were also rung to signal the death of a parishioner etc, the beginning of harvesting, the safe arrival of the last load of harvest, at special anniversaries of individuals on bequests and to guide the lost travellers back home. This affirms the possibility of adapting indigenous instruments for Christian use, not only in Africa but world-wide.

¹⁰ A.M. Chirgwin. *The Church letter; No. 16. Deputation Report - 1930-31*. Box 1. London. LMS. Archives. SOAS. p91.

All drums are talking drums. They have a contagious speaking tone, able to communicate some message to the listener. Besides, drums, like other African instruments generally, are not only appropriate for the context, but are, as already observed, also cheaper and easily available locally. During the Colonial days in Zambia the District office administrators at their headquarters, called "**Boma**", also adopted the drum to mark for their workers, in a similar way the "Big Ben" would do in London, the beginning and the finishing of working hours. Henry Weman, speaking for the drum, puts forward the case which those missionaries who hated it could have learnt from, for he speaks empathetically like one who has lived within the African society unreservedly:

The drum is the African's own instrument, and one which he needs in order to be able to experience music to the full. For him it is more than just a matter of accompaniment; he is able with the drum to make his music into a flowing rhythmic polyphony, an art- form which up to now is restricted in European music to the experiments of radical innovators¹¹

This underscores the importance and vitality of African musical instruments in an African society. All the peoples of Zambia have musical instruments of their own which have been handed over from generation to generation and are still in use in both their secular and religious communities. These instruments have special functions in their societies, and in most cases their use would, as much as possible, be restricted. For instance, to put to casual use a **mondo** talking drum that the Lunda royal palace of Luapula use when installing Senior Chief Mwata Kazembe at their Mutomboko ceremonial festival, would not just be a misuse of the instrument, but also be considered grossly disrespectful to the Lunda Chieftainship and the entire Lunda Kingdom. Similarly, the Lungu people of Zambia have a number of musical instruments of their own manufacture with their distinctive social use. These too are

¹¹ Henry Weman. "African Music and the Church in Africa." *Studia Missionaria Upsaliensia*, 3. Uppsala. Svenska Institutet for Missionsforskning. 1960. p199.

unique in their use and are reserved for those uses. The following are among some of their chief instruments, apart from the drums: ¹²

- Katonga a curved musical bow standing on a resonator, with a stretched string from its one end to the other. String is made of palm fibre. The string is struck with a reed to play and controlled by touching it with a finger to produce different rhythms.
- Mulamba made of a round sound box, with a flat smooth plank leading from it, on which a number of fine strings made from an antelope skin are stretched. It is played from the box side by flicking each stretched string with right fore-finger, and the sound is changed from the flat plank by holding down relevant strings with the left fingers.
- Nzezi made of a smaller sound box from which leads a flat plank with one or two very fine strings. It is played by flicking the strings from the sound box side at the same time, changing the sound by holding down the strings at different length points. It is one of the two most popular instruments.
- Sansi a box- resonated lamellaphone with iron keys, sounded by plucking iron keys with the thumbs; one of the two most popular instruments.¹³

Instruments have also been social companions of indigenous Zambians. Zambians would walk playing them for entertainment as well as for enjoyment. Among the Mambwe-Lungu the notion was reflected in their Christian hymnody at an early stage. In their indigenous melody number 21 in the Chimambwe/Lungu hymn book there is a stanza and refrain which describe the enjoyment that African singers get from songs sung at leisure or hymns sung at worship which are accompanied with some of their musical instruments. The hymn, probably based on Psalm 150, goes as follows in part:

¹² This list of instruments comes from Harry Johnson. *Night and morning in Dark Africa*. LMS. London. n.d. p118.

¹³ *Ibid.* see pages 75, 113, 117 and 198 for more musical instruments

Imbini ni zwi likalamba kuli Leza,
 Na maka inu, umilinu tupundu.
 Sansamukini...mwensi Lizyini ingoma
 zeze lya myando, na mapenga yalile

*Sing to God with loud voices,
 Make great ululation to Him
 Sing with joy...you beat the drums
 And play the stringed instruments
 Blow the trumpets as well.¹⁴*

The present writer personally experienced missionary resentment of drums and the music that goes with them. The CMML at Kawama had at one time forbidden a scout band to use the drums at their school because the drums would be heard throbbing at a nearby mission station where they were prohibited. Yet records now show that among "other aids to the gospel" which were used quite effectively by another CMML mission station at Mambilima, around 1922, were: joinery, a scout troop, a bookshop and a **band**.¹⁵ We have also seen how, at Mbeleshi Girls School, Mabel Shaw had allowed Elizabeth Chungu to use the drum in some of the popular songs she composed, to the liveliness and spiritual nourishment of her school. Mabel Shaw proudly described Elizabeth thus: "she has her own drum and is no mean drummer for a woman"¹⁶

2. Examples of Zambian Instruments.

It is impossible to talk fully here about origins of the instruments we have been discussing; this long discussion properly belongs to other works. History of the origins of Zambian musical instruments is as long as history of the movements of the Bantu

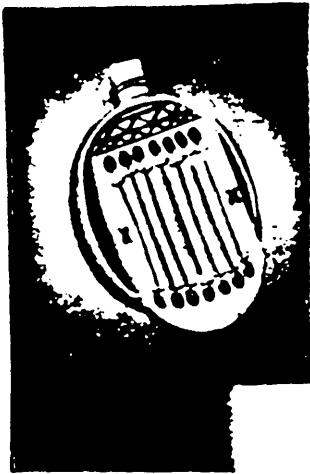
¹⁴ UCZ. *Ulwimbo lwa kulumbanya Leza mu ciMambwe-Lungu*. n.d. no. 21.

¹⁵ Stunt T. *Turning the world upside down. A century of Missionary endeavour*. Eastbourne. Upperton Press. (In conjunction with Bath. *Echoes of Service*. 1972). p405.

¹⁶ Mabel Shaw. *God's Candlelights*. London. Edinburgh House Press. 1939. p18f.

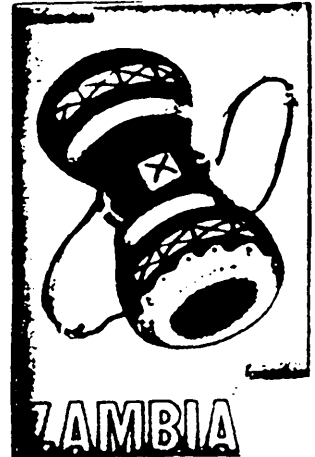
MUSICAL INSTRUMENTS

All illustrations on this page are from the 1982 issue of
Zambian postage stamps.



BANGO

One of the chordophones group of traditional musical instruments which is sometimes also called "Ding'inde" amongst certain tribes of the Eastern Province. Melody is produced by plucking strings stretched from one end of the board to the other and usually it carries four to seven strings. Having no proper purpose and no ritual use, the bango is played for private pleasure.



INSHINGILI

One of the membranophones group of traditional musical instruments, it has a hollow log which is decorated with geometric patterns. It is opened and covered at both sides. It is carried horizontally, being slung on the shoulder or around the neck. This Inshingili is commonly found amongst the tribes of the Northern province and is played at royal courts or during royal processions. But nowadays the Inshingili is also played for His Excellency the President when he goes or returns from tour.



KANKOBELE

A small musical instrument with a number of iron keys mounted on a rectangular board. The keyboard is placed over an empty small gourd, as a resonator and on this keyboard there is a small piece of white opaque material "Lembulembu" stretched on the middle across a small hole. This "Lembulembu" is the cover of the eyes of a lizard. The melody is produced by vibrating the sprong with thumb nails. The hand piano is made in various sizes and forms. Although it has very wide distribution and is played by many different tribes in Zambia, this instrument is however, generally played for private pleasure.



ILIMBA

A small musical instrument with a wooden slot supported by two bows across a gourd. The bows are parallelly fixed on each side of the opening of the gourd with wax. When playing the instrument is usually placed in the armpit and melody is produced by striking the slot with a rubber-headed stick. This instrument is commonly found amongst the tribes of the Northern and Central Provinces and was usually played at social functions or when people killed big game animal like an elephant.



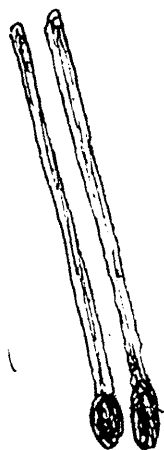
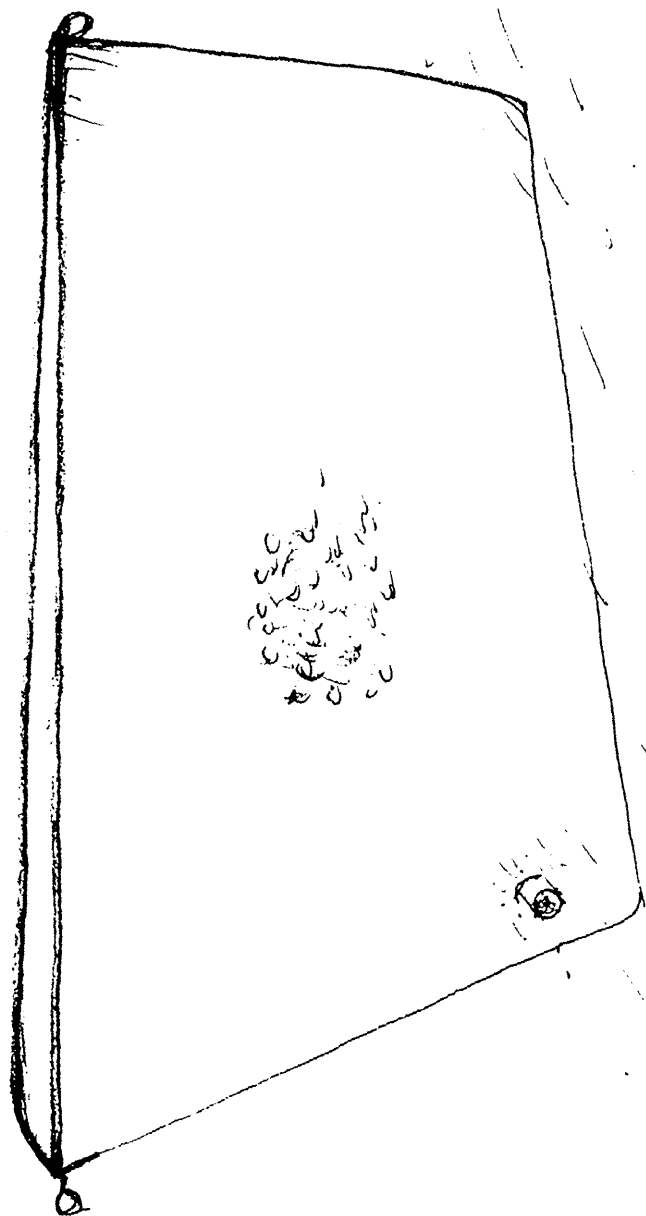
CENTRAL AFRICAN DRUMMERS.

From Silvester Horne. *The story of the LMS*. London. LMS. 1904. p265.

people of Africa themselves, as of the history of their song. However, the following are some examples of musical instruments, some of which are in popular use in most protestant and Roman Catholic churches in Zambia:

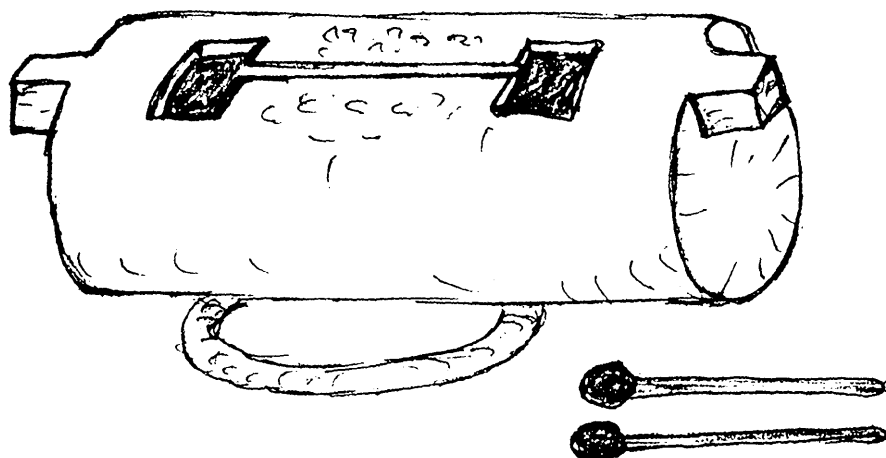
MEMBRANOPHONES				
	INSTRUMENTS;	STRUCTURE	OCCASION WHEN USED	LOCATION
a	(Ingoma) Itumba	A vibrant single membrane bass drum with a spider-nest membrane as a mirliton	Weddings, and parties to provide bass sound	Zambian people use these in various shapes and sizes. The Bemba call drums Ingoma . The Lozi call them Maoma . The Ngoni call them Ngoma . etc.
b	Sensele	A small tenor drum with double skin membrane.	To give a basic sound for song. A favourite drum of the choirs	
c	Cibitiko	Medium double membrane drum -one side more stretched and so higher pitched	Dances, parties, weddings etc; low tone to balance the tenor sound.	
d	Mwimbi	A large drum, single membrane	Used mainly for summons, warnings, signal big, & crucial events	
e	Imangu	A large drum, with a single membrane.	Like above, including death of a Chief.	
g	Inshingili	Medium double-membrane waisted drum. Carried under the arm by a sling.	Beaten with both palms by chief Mpolokoso's royal singers, or during royal processions.	Played at Court of Bemba Chief Mpolokoso, at Chishamwamba ¹⁷

¹⁷ Inshingili is the Bemba people's drum. Due to its appropriate sound and popular history connected with the royal processions it has been adopted for public use. Since Zambia's Independence it has been used during the processions of His Excellency the President at the Opening of Parliament, during departures on visits and when welcoming him back from official tours, etc. Perhaps this could be an appropriate drum for the Introit at a special church service in Zambia. The illustration of **inshingili**, like other instruments, comes with the text from a special issue of Zambian stamps.



Iinkumbi

[by writer]



Umondo

[sketched by Chilando Chuba]

These membranophones are structured in different shapes and sizes. Their sounds usually determine their names. The high pitched sounds are produced by the instruments that have either tight or thin membranes. To tighten the drum skins they would dry them in the sun or expose them to the fire until they are tight enough to give the required tone.¹⁸

IDIOPHONES				
	INSTRUMENT	STRUCTURE	OCCASION WHEN USED	LOCATION
	Slit Drums			
a	Umondo (Lunda people of Luapula) or Singubu (Lozi people of Western Province). Also Kanjakili.	A hollow-tree trunk cut from a special tree to a suitable size (viz) with a 2" or so long opening to create two slits. Each slit is capable of producing two sounds; one at top and other at the bottom. Fixed with rubber pieces on both sides of the quadrilateral for better sound. Kanjakili is a smaller slit drum.	Used as talking drums to send out messages from the chief's palace where alone they are kept and used ¹⁹ . The Lozi use it during the Siyemboka or at installation of junior Chiefs etc. Sometimes its Kanjakili is played with xylophone.	Among the Lunda people of Luapula province of Zambia. The Lozi use Singubu, a similar kind of icinkumbi.
b	Icinkumbi (Lunda as in (a) above). Bigger than Umondo and player stands to beat it as it stands with slits upright			

¹⁸ Some strict evangelical churches and most, if not all Christian independent churches are not keen to use these instruments. Some of them still associate the instruments with unchristian practices.

¹⁹ **Umondo** is a talking drum specifically used in traditional circles by the chief or the chief's appointed, to convey some message to the subjects, or as allowed by traditional elders who serve the chief.

	Xylophones Malimba or Imilimba or Marimba or Silimba (Lunda, Lozi); Budimba (Ila) or Ilimba ²⁰	Wooden keys tuned to different pitches are placed over tuned gourd-resonators. ²¹	Kutamboka among Lozi, also Mutomboko ceremony among Lunda of Luapula or Kazembe's visits.	Among the lozi of Western, the Ila of Southern and the Lunda of Luapula provinces of Zambia.
	Rattles			
a	Ifisekese	A flat rectangular box containing small stones or seeds to rattle when shaken. Hand held	By church choirs throughout Zambia	Among choirs of all denominations in Zambia
b	Iminsakai	A dry seed-pod on a long stick containing seeds or small stones to shake; or pods containing objects, strung together, worn round the legs and played by shaking and stamping the feet.	At all traditional social functions, or by church choirs	Everywhere in Zambia
STRINGED INSTRUMENTS				
a	Iseke(Bemba) Nzezi (Lungu)	Made of small resonator from which leads flat plank along which fine strings run.	Played by flicking strings with fingers; for entertainment	Among the Bemba Tonga and Lungu
b	Namalwa or friction drum or push drum ²²	A cylindrical drum with a skin or fibre string attached to the membrane.	To play it, friction is applied on the string by rubbing it to produce the sound.	Among the Lozi and Ila people.

²⁰E.W.Smith. *The Ila speaking peoples of Northern Rhodesia. Vol. 2.* London. Mcmillan & Co. 1920. p266. Note the difference between **Ilimba** and **Amalimba**.

²¹ **Ilimba**, a Xylophone (see the diagrams), is very small; usually it has one key only.

²² E.W.Smith. *op. cit.* p.266. The names are from the Ila.

LAMELLAPHONES				
a	Mbira or Kalimba (Bemba) or Kankobele, Bango (Eastern Prov.)	A number of metal keys of different sizes are mounted on a sound box (gourd, tin etc). These keys are played by the thumbs.	Mainly an entertainment instrument, and can be played as part of an ensemble	Zambia. The name Mbira is used in Zimbabwe. ²³ (see illustrations). Kankobele is also used by the Lala.
AIR-BLOWN INSTRUMENTS				
a	Ipenga	A horn with a spider-nest membrane either end blown or side blown from a valve	During big festivals	Mostly among the "Bantu Botatwe" group of tribes ²⁴
b	Palm Flute (Ifipolilo)	The player uses his two hands. He bends them to make a closed bowl and blows into it or throttles over its mouth to produce the sound	A social play, usually among the young people.	general

3. Instruments and rituals

It is important to remember that there is some amount of religious ritual attached to some of the instruments we have been discussing here. Such ritual, which may not be noticed or remembered by many in this generation, and these instruments have played such prominent part in society that they have gained venerable status. The instruments that are connected with chieftainship certainly carry religious rituals. In fact in most African societies a drum is traditionally held sacred, both in its construction and in its use. The Lunda people of Luapula province of Zambia, for instance, make a slit-drum

²³ Many religious singing groups in Zimbabwe can be seen with ensembles of several pairs of **Mbira**, xylophone and other instruments, played to beautiful melodies.

²⁴ These are the Tonga, Soli and Ila ethnic group of the Zambian tribes. **Bantu botatwe** means *Three people*; hence the three tribes.

of **umondo** or **icinkumbi** type²⁵, from a special sacred or medicinal tree, or a peculiarly strong tree; **umululu** or **mulunguti**. Otherwise they would make it from similarly hard tree trunks of **muku**, **musase**, **umulombwa**, **umufungufungu** or **Akamfungwa**²⁶. Likewise, there are recognised specialists who make these instruments. For instance, a traditional specialist²⁷, Chitimuna comes from Zaire²⁸ to make **umondo** or **icinkumbi** for Mwata Kazembe, the Senior Chief of the Lunda people of Luapula province in Zambia. Furthermore, the instrument itself is played at special functions such as the enthronement of the Chief or when he returns to his village from the tour of his domain. It is also played during the funerals of the Chief or of members of the family: his wife, his father, his mother, his son or daughter. But it is never played when Mwata Kazembe himself is sick. To do so would be to signal his death prematurely, and that would be construed as gross insubordination. The implication this may have on the use of such instruments in the church is discussed briefly later.

4. Various uses of Zambian instruments.

Admittedly, drums, rattles, gongs, xylophones, and other stringed instruments have sometimes been overplayed to an extent of overpowering human voices. This is regardless of whether they are played during secular functions or during Christian functions. Perhaps this may not matter in secular use. But for Christian use different functions require different techniques. For instance, if not properly controlled and tutored the instrumentalists might use the instruments in church as if they were using them in secular dances, vice versa. Where instrumentalists are experienced in playing

²⁵ These are made by elders of the Lunda people who sit very close to the chief to receive and carry out his orders. *Information by correspondence* with Dr. Dixon Konkola. Lusaka. 13th August, 1993.

²⁶ Mr. Andrew Muwowo. *Correspondence*. Lusaka. Zambia. 28th September, 1993.

²⁷ This is a Traditional specialist of the Lunda tribe who hands over his status to his descendants.

²⁸ His name is Chitimuna and comes from Zaire from where the Lunda people came when they crossed Luapula river into Zambia before or during the 18th century.

them in secular dances, vice versa. Where instrumentalists are experienced in playing the instruments, appropriate sounds are produced to match the songs. This, after all, is one point which has been attended to when indigenous instrumentalists are playing their instruments. And there are specialist instrumentalists too. The Bemba people have a saying, "**tala mina amate**": meaning that one cannot speak while swallowing saliva at the same time. One must patiently do one thing at a time. Perfection in doing new things takes time. As John Mbiti has said elsewhere: "Cattle are born with ears, their horns grow later". It is hoped that instrumentalists will master the art and begin to play various instruments more harmoniously in due course. There seem to be four urgent uses for musical instruments within the music world of Africa:

(i) Instruments help in **timing** the tune or melody. African instruments tend to fit into faster tunes. For example the hymn, "The Lord's my shepherd, I "ll not want", '**Lesa e Kakumba wandi, nshakakabile [pe] kantu**'²⁹, sung to **Coleshill** or **Walm Lane** tunes, as has been seen earlier, does not become as lively to an African until it is sung to a local tune such as this one:

{ s | m : - : r | d : rd: l, | s, :- : (s, | d):- }
Lesa e Kakumba wandi - Nshaka-

{ d | m : - : m | m : r : d | r } :- - - :- :-
Nshaka-kabi-le pe

{ s | m : - : r | d : rd: l | s, :- : (s, | d):- }
Ku mu-lemfwe alentwala- ku me-

{ d | m : - : d | r : - : m | d :- }
Ku me - nshi ya bumi.³⁰

²⁹ CH.62

³⁰ As seen earlier, this is the hymn from the North that has been given as many as seven tunes, most of them indigenous.

This tune can easily accommodate the beat of a drum or at least a clap. The instrument monitors the tempo more efficiently. Indeed the rhythms must match with the occasion and this may therefore entail adjusting either the size of the instrument or the loudness of the beating on the instrument.

(ii) The instruments, expertly played alongside the voices, signal the required **Harmony** to the melody. Instruments are meant to blend nicely together, and often also function as supplement to the vocal music. At times African instruments "speak" the unspeakable; a language human voices will not speak. Also in the music played by "**Ba Mulongwe**", the Bemba royal singers, low voices are harmonized by the high voices intermittently springing on top of the low, nicely blending the music to an enchanting rhythm. Another observation is that in Zambian music, voices and movements tend to blend with instruments. But sometimes voices will go alone or accompanied by soft instruments, and sometimes instruments will drop their tonality to allow human voices to harmonize on their own. Again, the ensemble of **Ba Mulongwe** on their drums and rattles illustrate this point. There are also moments when clapping will take the place of instruments and blend with voices and movements.

(iii) Instruments engender **inspiration**. We have already observed that the throbbing of drums distressed many early missionaries in Africa. Nevertheless drums had inspired many Africans for performance for ages, not superficially but they have touched effectively their inner feelings. Such an effect wrought by such instruments could inspire Christian faith. Indeed the choirs in many churches, not only in Zambia but in other parts of Africa, are using drums of all sizes for such purposes. At the special ceremony held at Akrofi-Christaller Centre to dedicate the completed renovations of Basel House and the Guest House there it is reported thus:

A Christian Drum Recital preceded the events on the programme and accompanied some of the items. Songs were provided by the choir of

the Presbyterian Training College and by The Voices of Triumph, a singing group from the local Presbyterian church.³¹

(iv) Musical Instruments are also used to pay homage, especially when receiving visitors. In an African community musical instruments have been used to announce the presence or arrival of a distinguished visitor. When a chief visits his subjects the chief elders of the village would beat a drum **inoma (Ingoma)** or a xylophone **Amalimba/silimba** to announce his presence and thus welcome him to his domain. The Paramount and Senior chiefs in Zambia: Chitimukulu; Lewanika; Mpezeni; Kazembe etc still go out to visit their subjects with instrumentalists. As the entourage play the instruments they signal the chiefs' presence and sovereignty.³² This is an old royal practice which has continued for most Zambian chiefs to this day. Also sometimes instruments are used to summon village elders: **Bamushika, BaKaLuunda**, to the chief's palace. Often the Lunda chief himself would use the talking drum, **umondo** (talking slit-drum of the Lunda palace) to call in his advisors whenever he wants to consult them. The flaps vibrate when they are hit with a rubber-end stick. **Icinkumbi**, is another slit drum of the same family. Unlike **umondo**, it is bigger and higher and is often played while standing rather than while sitting. It is more public, and is used during traditional functions, such as the succession of Mwata Kazembe or, as is the case these days, at the annual Mutomboko festival.³³ The instrument, **umondo** specifically, is equivalent of the telephone for the Lunda Chief and his people. For this and other reasons, every prince in the Chief's palace of the Lunda Kingdom has a royal obligation to know how to play **umondo**. The Lozi people of Zambia would use the

³¹ Kwame Bediako (ed). *Akrofi -Christaller Centre News*. no. 12; Akropong- Akwapem. Ghana. January-June 1993.

³² They still do, although it may not now be with the same splendour as it used to be in the old days of African tradition.

³³ It is said that the Uitoto Indians in Colombia use a big type of slit-drum decorated with images, for festivals eg. New Moon. Also that the Malayan watchmen use a small refined type of a bamboo slit-drum which is portable. see Curt Sachs. *The history of musical instruments*. New York. W.W. Norton & Co. Inc. 1940. pp.29-30.

Silimba (*xylophone among the Lozi*) for providing the slow matching royal music known as **Kutamboka**. The Paramount Chief Lewanika then walks majestically to his destination when the **Silimba** is played to this music. The same instrument is used to entertain the Chief at his palace when at leisure. Also, in order to indicate to the community that their Chief is in good health, the royal musicians play **silimba and drums** every morning at dawn to convey appropriate messages to the community.³⁴ It is therefore not by accident that many churches in rural Zambia today use a drum, once condemned as a devilish tool, to call people to worship. Moreover, not infrequently a drum was sounded to signal an Evangelistic tour in the mission field, on the pattern of the local practice. As far back as 1894 Dr. Charles B. Mather of the LMS Central Africa Mission station at Niamkolo, Zambia, wrote to the LMS Foreign Secretary, in London:

On February 12th 1894, the porters, having been selected...we started [the mission tour] *to the sound of the drum*, and amid the good wishes of our comrades and the people for a safe and prosperous journey³⁵.

One report of the Livingstonia Mission states that at Loudon (United Free Church of Scotland) mission station people were called to worship by beating the drums as far back as 1904.³⁶

(v) Furthermore, in ordinary Zambian communities some instruments are used to convey very special messages to the community. Indeed, every kind of instrument played speaks a particular message to the people. Whenever, for instance, **Imangu**, a special big drum, is sounded in a Bemba Chief's village everybody all over the whole of that domain becomes aware that a King or Chief has died. The drum talks the funeral

³⁴ also in support of this view, reference is made to *Correspondence* from A. Muwowo. Lusaka. Zambia. 28th September, 1993.

³⁵ Charles B. Mather. "Correspondence to Foreign Secretary from Kinyamkolo." *Central Africa Correspondence*. Box 9. London. LMS Archives. SOAS. 21st March 1894.

³⁶ Livingstonia Mission. "Extracts". *Report of the Livingstonia Mission of the United Free Church of Scotland (British Central Africa) : 1904-1909*. Glasgow. Maclure, McDonald and Co. 1905

language: **Twafwa nciti, twafwa nciti, nciti-nciti, kruu, kruu-**, which literally means, *we are dead, we are dead, oh, wretched us!* Whenever there is danger or if, peradventure, a person is caught by a lion the same drum blares: **kruu---kruuu --- luku luku luku luku--**.³⁷ Thus it informs the community of the calamity, and warns them of further dangers. This particular drum is not normally used during social functions, even though in urban areas of Zambia they have used such big drums at the **Kalela** dance. Also very often drums were used to call for help from neighbouring villages, just as it was used to warn people against imminent danger; or of the presence of enemies and their impending attack. For Zambia and the whole of Africa, this has, for generations, been a more meaningful and effective way of disseminating information to people over a wide area. This is to be expected especially in a country where this befits the way of people's life or where means of transport and communication are technically different from what we have seen elsewhere.

5. Current use of instruments in worship.

We have seen earlier that some of the Zambian instruments have traditional rituals attached to them. There is, without doubt, some implications of the Christian use of such instruments. But, generally, Zambian instruments may be classified into groups of those for informal use and those for ritualistic use. In the group for informal use would fall instruments such as the membranophones: **itumba, sensele, icibitiko, imangu etc**; certain instruments among idiophones: **iminsakai, rattles**, stringed instruments such as **isese, nzezi** etc, lamellaphones such as **Kalimba, Kankobele** etc; and air-blown instruments such as **ipenga**. All these, and others like them, are used at one's leisure. Among those for ritualistic use are instruments such as certain idiophones. These are slit drums: **umondo, icinkumbi**; xylophones such as **malimba**, etc. Traditionally these

³⁷ These are sounds of the drum; Imangu, as it is beaten with two head-rounded sticks. F.J. Verstraelen confirms from F. More's *Travels into the inland Part of Africa*. London. 1767; that every village had a very big drum, used to warn the people of imminent enemies, or to summon help from neighbouring villages. See F.J. Verstraelen. "Christian Communication in the African Media Scene." *Exchange*. No. 36. Vol. XII December, 1983. pp49-105.

have restricted use. They are placed in royal palaces and are used during rituals connected with chieftainship. They are used during the enthronement of chiefs, the chief's visits and traditional festivals, most of which go with rituals. However, it is interesting to observe that despite various traditional constraints in the use of some of these instruments, *Zambian Christian music* seems to have succeeded in effectively desacralizing a good number of these traditional instruments, at least during their ecclesiastical use, and in adapting them for use in church worship today. This may be a good sign for the *Zambian chief* who has often been inhibited from coming closer to the church by the church's attitude to the ritualistic life of his palace. Among the *Membranophones*, the **Inshingili**, **Sensele**, **Icibitiko** and, in some cases, **Itumba** are all used during Action songs in church choirs throughout Zambia. However, it has not often been physically possible to use **Mwimbi** and **Imangu** at worship, probably because of their large sizes and the fact that their sound is too loud. Among the *Idiophones* the xylophone which has normally been used only in royal circles among the Lozi and the Lunda people has rendered its services to the church too. Christianity seems to have transformed this instrument into a tool for church use. The choirs in Mongu and Livingstone have, not infrequently, used it to the enrichment of the musical ensemble consisting of drums, rattles, **namalwa** the friction drum and the xylophone, during rallies and choir concerts. Some of the choirs have gone further and adopted the style from Zimbabwe of using a set of four xylophones to perform instrumental music.

Rattles of all kinds and shapes are found in all church choirs. They provide nice blending between vocal music and the instruments, especially when accompanying **Inshingili, icibitiko and xylophone**. The other type of *rattles*, **iminsakai**, worn round the legs, have rather been left for use by the traditional dancers such as the **vimbuza** and **nyau** dancers. Among the lamellaphones the **Kalimba** of the Bemba has proved too soft for the size of many *Zambian congregations*, and has therefore not been useful for worship. But there is another kind of the lamellaphone, **Mbira**, with a larger calabash resonator,³⁸ which has been used quite adequately in some services. This type

³⁸Sometimes they are made of fibre glass that is much more durable.

originates from Zimbabwe where it is in fact sometimes used as part of the ensemble during some church services.³⁹ Among the *Air-blown instruments*, **Ipenga**, both the side-blown and the end-blown have been used at rallies particularly by the Men's Christian Fellowship groups in the Southern part of Zambia.⁴⁰ It requires men with enough strength to blow it, and it is blown only at intervals during any one singing occasion. These and other instruments are therefore in use in many Zambian churches. But there is still a lot to do about learning the techniques and art of using these instruments to their fullest. For instance where the **mbira** is used with drums, control should be exercised with the hands on the drums. Then the sound of **mbira** will not be overridden by that of drums. Sometimes rattles have been too loud and have therefore dwarfed human voices. We have seen earlier that there is something in the beat of a drum that engenders the response from an African society in a special and peculiar way. Once properly beaten its throbbing raises the spirit high, stimulates the desire for adoration and prompts action. If this is not useful for Christians elsewhere it has, nevertheless, been seen to be useful to an African, let alone, a Zambian Christian in his spirituality. When therefore the missionary told a converted African to throw away the drum and other African instruments at his baptism, the missionary was in effect asking him to throw away his African spirituality as well. It is this impact the drum and other instruments have on the life of an African that urges the church today to let the African drum throb and other instruments sound. This is in the sanguine belief that God to whom no sound is neither too big for His ear nor too noisy for Him to welcome, will understand it as throbbing from one of His children, to His own glory.

³⁹The writer had the privilege to see it in use at the WCC sponsored Music workshop at Harare, Zimbabwe in 1986.

⁴⁰At a UCZ National rally held at Kafue in 1972, it was one of the instruments used by some congregations during sing-songs.

CHAPTER 9 WHITHER NOW OF ZAMBIAN HYMNODY ?

(A quest for an ideal hymnal for Zambia)

1. A NECESSITY ESTABLISHED FOR A COMPOSITE HYMNAL

At the end of this work on Zambian hymnody it is necessary to state what has been discussed, and to reflect on the future state of Zambian hymnody itself. Hymnal data in the Zambian Hymnal comparative Chart, *Appendix A*, has established the fact that Zambian hymnody traces back its origins to the 20 hymnals or more which the missionaries adopted from the North, for their mission fields. These hymns are, in the main, translations of foreign hymns from the north; hymns which, as seen earlier, also trace their origins back to British, American, German, Greek, Latin and French sources. There is reasonable evidence too that the Zambian hymnals themselves belonging to different denominations currently at work in Zambia have a lot in common ¹³. Furthermore, side by side with the existing translated hymns the new "uncanonized" Zambian church choir songs are circulating in all Zambian churches freely and very fast. It has also been established that Zambian society has many traditional resources on which the growing indigenous Zambian hymnody can draw. The challenge has, consequently, been given to Zambian composers and writers themselves to utilize these resources to the full. With these resolute points available before us a possibility can therefore be established for a composite hymnal, a hymnal containing a balanced content of hymns from translations and indigenous choirs songs, a hymnal which can effectively serve the Zambian Churches. This is a hymnal which would be a meeting point for Zambian Christians in common praise of God. It is a hymnal which would stress the fact that the hymns which Zambian Churches are singing in their congregations are essentially the same. It would be a hymnal bringing together all the rich cultural elements from all the Zambian ethnic groups for common and economical use in Zambian Christian worship. These Zambian hymnals have, since, blended so much among people of similar dialects and traditions and have become essentially one.

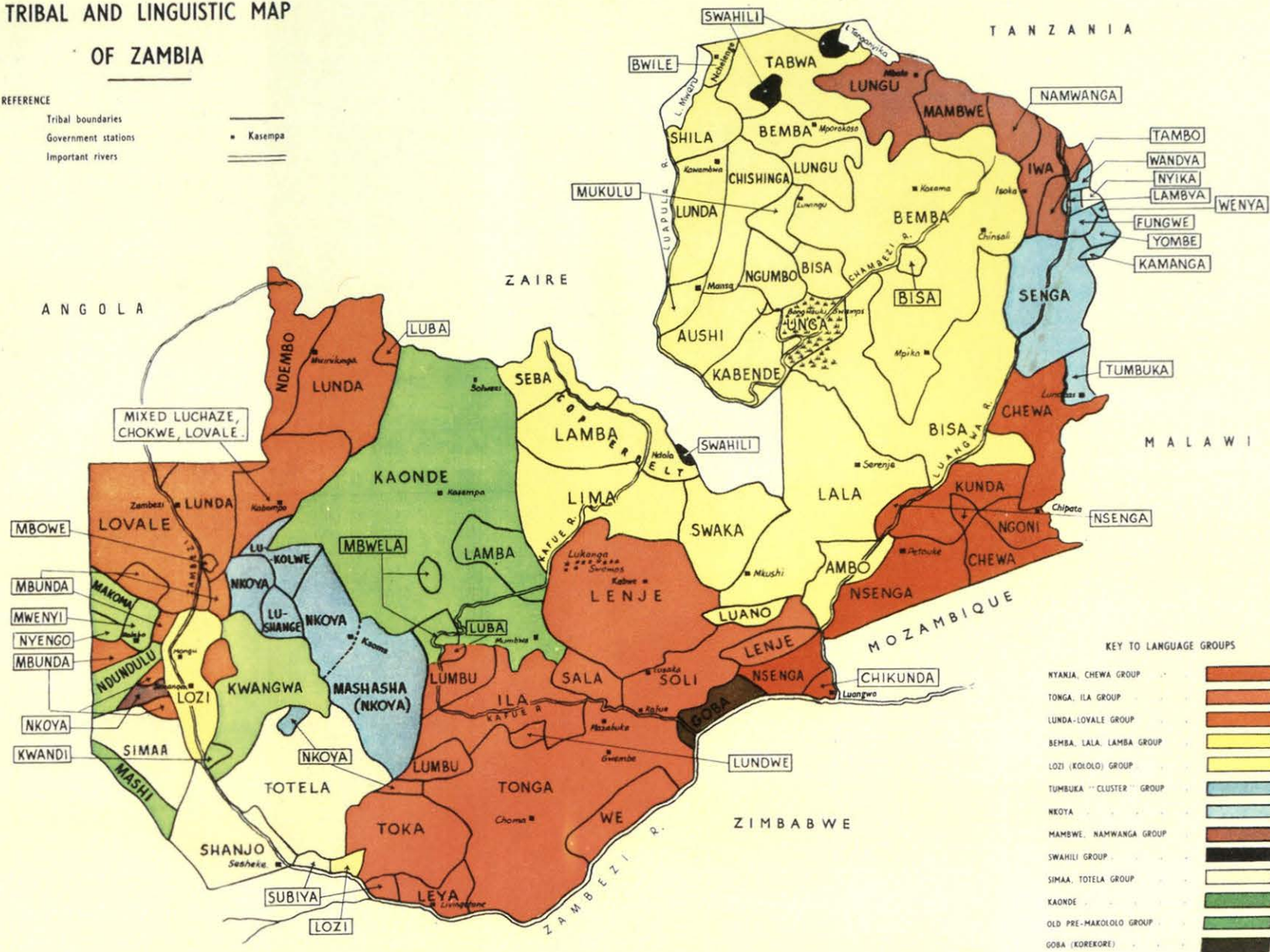
¹³ *Appendix B*. Because of a technical error, footnotes in this chapter begin with number 13 instead of number 1.

TRIBAL AND LINGUISTIC MAP OF ZAMBIA

REFERENCE

Tribal boundaries
Government stations
Important rivers

• Kasempa
=====



KEY TO LANGUAGE GROUPS

NYANIA, CHEWA GROUP	[Red]
TONGA, ILA GROUP	[Orange]
LUNDA-LOVALE GROUP	[Light Orange]
BEMBA, LALA, LAMBA GROUP	[Yellow]
LOZI (KOLOLO) GROUP	[Light Yellow]
TUMBUKA "CLUSTER" GROUP	[Light Blue]
NKOYA	[Medium Blue]
MAMBWE, NAMWANGA GROUP	[Dark Red]
SWAHILI GROUP	[White]
SIMAA, TOTELA GROUP	[Light Green]
KAONDE	[Dark Green]
OLD PRE-MAKOLOLO GROUP	[Light Green]
GOBA (KOREKORE)	[Dark Green]

The task to bring different *Zambian* denominational hymnals together was advocated as far back as the beginning, in 1914, of the Ecumenical meetings of the missionaries at work then in Northern Rhodesia, when the General Missionary Conference was inaugurated at Livingstone, with Edwin William Smith as its first President. Later in the 1950s Geoffrey G. Smith, President of the United Church of Central Africa in Rhodesia ¹⁴ echoed the missionary council's sentiments in his preface to the church's hymnal, at least for the four denominations represented today in the current UCUZ Bemba hymn book:¹⁵

Kuli subilo lya kuti inyimbo shonse shasalwa shikabikwa pamo pene ne sha kale ne shipya na shimbi isha cikaya. Tukakwata ulwimbo lumu fye mu Lukuta lonse.

It is expected that all the hymns which have been selected, both the old and the new, including the local compositions, will be put together. We need to have only one hymn book for the whole Church.

It can be argued, in favour of the composite hymnal, that most of the churches in Zambia have for a long time shared, wittingly or unwittingly, their translated hymns among themselves. Those churches working together within one ethnic grouping with different but similar dialects, find it possible to use one common language for a hymnal. These are groupings such as Bemba, Lala/Biza, Ushi, Tabwa, Shila, Lunda, Lungu, Lamba (as one group); Ngoni, Chewa, Kunda, Nsenga (as another), or Tonga, Toka, Ila, Lenje, Soli as yet another.¹⁶ Churches in Zambia have evangelised through hymn in this way. A composite hymnal could therefore be an asset in bringing into a more unified fold such linguistic groupings, and it would be a less expensive way to produce hymnals. It should be appreciated that there are similarities among some

¹⁴ This comprised of the LMS, the Church of Scotland's Presbytery in the North Eastern Rhodesia and the Copperbelt Churches, mainly the English speaking congregations.

¹⁵ That is; the LMS, the Church of Scotland, the Methodist Church and the Paris Evangelical Missionary Society.

¹⁶ see Tribe and Linguistic map of Zambia.

denominational hymnals of Zambia in diction, theology and usage. Hence a further need for unification of these common tools. The establishment of a composite hymnal is also a necessary attempt to maintain economy in utilizing music tools and to consolidate unity among the constituent denominations. Most of the denominations in Zambia, for instance, belong to the evangelical wing, and would use evangelical expressions, words and phrases. But although some would hold different views about issues such as the manner of salvation, the meaning of the church, the approaches to mission, Christ is nevertheless commonly heralded as the centre of Christian life and work for all of them. After all they all use the same hymns at communal as well as private devotional meetings, for scholarly as well as ecclesiastical purposes.

We observe also elsewhere a similar unification of hymnody. In the 1930s, a group of Churches in South Africa were unified through the Zulu hymnal, "Amagama okuhlabelela". This hymnal by the American Board Mission was used by at least six denominational Churches namely;

The Dutch Reformed Church Mission,
Free Methodist Mission,
Scandinavian Independent Baptist Mission
South Africa Compounds and Interior Mission,
South Africa General Mission,
United Free Church of Scotland Mission ¹⁷

In the same way on international level the Church of Central Africa Presbyterian (CCAP) Hymnal: *Nyimbo za Mulungu zolembedwa m'Chichewa* (improved edition - 1974), has been used by the following Churches:

Reformed Church in Zambia (RCZ),
CCAP Nkhoma Synod, Malawi,
CCAP Harare Synod, Zimbabwe. ¹⁸

¹⁷ American Board Mission in South Africa. *Amagama Okuhlabelela; Zulu Hymnal*. Natal. American Board of Commissioners for Foreign Missions. 1936.

¹⁸ Rev.J.J.van Wyk; vice Principal, Justo Mwale Theological College. *Correspondence*. Lusaka, Zambia. 18th May, 1992.

The sister hymnal, *Sumu za Ukristu* - hymns in Citumbuka of CCAP, Livingstonia Synod, is also shared by the CCAP Livingstonia Synod and CCAP Zambia Synod, as well as by the Presbyterian Church in Zambia¹⁹. The United Church of Zambia hymnal (Bemba version) is, in reality, being shared by the four denominational Churches which formed the Union Church in 1965. These are the churches originating from:

The Church of Scotland,
The London Missionary Society,
The Methodist Church, and
The Paris Evangelical Missionary Society.²⁰

Needless to say, this was initially the only hymnal available also for use by the Christian Missions in Many Lands (CMML), or the Brethren, who at that time worked very closely together with the LMS, their next door neighbours on the mission field. A composite hymnal would therefore be generally ideal for such sharing of musical resources among the Protestant Churches in Zambia. Besides, a composite hymnal is practicable. Its formation, going by the above common usage of hymns, is already in the pipe-line.

It is to be lamented, however, that the 1964 church union in Zambia, that brought together four main protestant denominations, has not yet formed a single hymnal for the constituent parts of the Union. In its present form the UCZ hymnal is not used in all the United Church's congregations. It does not even fully cover all the hymnody of constituent denominations. Some of the sections of the United Church consequently still cling to their old denominational hymnals. For instance, the old PEMS field has continued to use the *Lipina za Keleke ya Bulози*. The Tonga, Ila, Lenje in the old

¹⁹CCAP. *Sumu za Ukristu*. Blantyre. CLAIM. 1974.

²⁰ These are using the same UCZ Bemba hymn book in Lusaka, Copperbelt, Northern, Luapula, North-Eastern, and Central Presbyteries of the Church, in Zambia. It is true that the old mission hymn books are being used in old denominational areas in the country, but it is also true that when people move from one area to another they fit in well with other hymnals in use there. Those from the old PEMS area tenaciously hold on to their own hymnal.

Methodist areas have continued to use the old Methodist hymnals, etc. Some areas of the LMS in the North also use small hymnals which were originally written in their languages. This is despite repeated attempts to have a composite hymnal for all UCZ Churches in all areas where different missions were established.²¹ It was hoped that from such a UCZ hymnal would, finally, be made as many different translations as would be needed to suit language groupings. This state of isolationism, it ought to be noted, is due to the following reasons:

(a) First it was due to language problems. All the missionary societies which were established in Zambia were constrained to follow their own way of doing hymnody in their specific tribal areas. Thus the Paris Evangelical Missionary Society, The London Missionary Society, The Methodist Missionary Society and other missions had their little linguistic corners in which they tried to do their own work. C.M. Doke testifies:

It was the policy of the BSA. Company, which then administered Northern Rhodesia, to allocate, as far as possible, a tribe to one missionary society²²

The missions consequently established their work in single languages or dialects. Hence, through this policy, one missionary society was alienated from another by the language barrier. It is therefore regrettable that this fragmentation of hymnody has been allowed to continue to this day, and worse so in a country with over 73 dialects²³. One probable solution to such unnecessary divisions in the praise of God is to have a composite hymnal.

²¹ This refers to the original mission fields of the four denominations; viz. the Methodist Church, the London Missionary Society, the Parish Evangelical Missionary Society and the Church of Scotland.

²² C.M. Doke. *Trekking in South-Central Africa: 1913-19*. South Africa Baptist Historical Society. 1975. p.90.

²³ see the Tribe and linguistic map of Zambia.

(b) Valued traditions which different denominations enjoyed have lingered on. This, to the extent that the Zambian Churches have been blinded to the desperate need for change. The introduction, for instance, of the Tonic-solfa style of music has been a tradition in some churches which has negated all other forms of music including the use of African musical Instruments. Furthermore, denominationalism has, until quite recently, tended to peg Christian groups in their isolated corners with cherished but impoverished hymnody. Yet it is becoming increasingly clear that some of these cherished traditions do not edify. Rather, they deprive members of the same Christendom the enjoyment of deeper and richer local traditions. The richer traditions would only come from a "growing- up" composite hymnody which would embrace, for communal use, the richer and diverse melodies that have, for long, belonged only to individual denominations.

(c) The denominational hymnals contain some hymns which have remained unknown to members of other denominations. To make the matter even worse, the hymns have no music accompanying them which would give guidance to the anxious learners. As it is, no denominational hymnal, except the Lozi hymn book, now has music with it, from which others could learn. Thus their hymnals have remained confined to specific areas. But with the provision of a composite hymnal which would include a variety of hymns with their music, this handicap would be broken down. It would be easier to understand the words of the foreign hymns and relatively easy to translate them into local languages. In this way Zambian churches would share together hymns from other church sources which could otherwise have remained completely isolated.

(d) It can also be noticed that as each generation comes into being it seems to demand a **new generation hymnal**. Admittedly Christian hymnody has developed generation after generation, and each generation has brought with it its own styles of music just as it has demanded new forms of worship. Hence there seems always to be a lot that is temporary. For instance, accents and idioms seem to belong to one particular period so that if people want to maintain the same story for generations it must be retold and,

very often, be reinterpreted for each generation. But very often new songs take over from the old ones, especially those that no longer speak to the current generation. For instance, in the North the new United Reformed Church hymn book, *Rejoice and Sing*, has "228 hymns which have never appeared in any hymn book published by the previous constituent denominations".²⁴ Similarly if local songs currently circulating in the Zambian churches were collected they would flood the present hymnals in the country. This, however, does not mean that old hymns cease to become relevant. The modern hymnals are not all that discriminatory of the old hymns. There are a good number of old hymns which have found some favour with the new generations. The Methodist Recorder records this about the new, *Rejoice and Sing*, and other new hymn books emerging:

Rather these newer books have a structure not dissimilar to that of traditional hymn books. "Rejoice and Sing", especially is to be commended for a structure that is biblical, theological and **appropriate for today**. I suggest that those choosing hymns from our Methodist books will find reference to both these new books helpful.²⁵

As intimated earlier, some hymns have survived generations and historical crises because they have ably fitted into the context and theological conceptions of any time. There are others too which have faded away with the change of time. Some old theological language differs from the modern ones in the hymns. For instance, while in some old hymns God is depicted as a God of wrath who, when he will "call up names" from His roll "up yonder", will judge the wicked with wrath²⁶, in the new hymns the language preferred is that "He is coming as a God of glory to judge and rule the world".²⁷ Often the claims are made by the new Zambian generation, particularly those at the grassroots, that old translations of hymns need to be revised and the expressions

²⁴ United Reformed Church. *North News of the URC, Northern Province*. Early 1992. p.4.

²⁵ Andrew D. Sowden, in *Methodist Recorder*. Thursday, April, 23, 1992. p. 9

²⁶ refer to SSS. 983, *When the roll is called up yonder*.

²⁷ refer to MP. 758, *When the Lord in glory comes*.

remodelled in a language to suit them, and that some of the old hymns are no longer relevant because their contents are no longer applicable to this new century. Elsewhere in Malawi this feeling can be seen as far back as the 1950s. An ecumenical Nyanja hymnal in Nyasaland (Malawi) was compiled by a special hymnal committee appointed in 1934²⁸. Hymns in this book were collected from many sources, more especially the hymnals which had been used in various missions in the country. In the 1916 Preface to the first edition of the hymnal it is claimed that "not a few of these hymns were of native production". The 1954 edition, however, makes this critique to the contrary:

From the outset this [1954] committee took a wide view of its remit, purposing to replace many of the translations of European hymns more typically African in thought and expression and much of the European music by African airs, or where that was not possible by more suitable tunes.... It is realised more than ever that many of the hymns are far from being suitable either in words or music as a medium of praise for the African Church. **A more truly African hymn book is an urgent need.**²⁹

This, as can be seen, has been a cultural feeling expressed by the African in general and the Zambian in particular. The hymnal then was unsuitable as a medium of praise for the African Church. This, in fact, goes beyond the demands for recognition of the needs of a particular generation. It is a demand for a complete renovation of words and music. Some observations should therefore be noted at this point, concerning the attempts which may need to be made to change hymns in order that they may suit new generations.

(i). Sometimes it should become necessary to change the first lines of old hymns, as we see in latter editions of the hymn books of the North. This is so for some special

²⁸Appointed by the Conference of the Federated Missions of Nyasaland, which was held in 1910.

²⁹Underlined for emphasis. see Consulting Board of Federated Missions of Nyasaland. *Nyimbo za mulungu: zolembedwa M'cinyanja*. Blantyre. The Hetherwick Press. 1954. pp. iii & v

reasons such as poetry, phraseology or diction of a language. These elements in songs have, due to such necessities, inevitably changed from decade to decade. For instance, the translated hymn, *While humble shepherds watched...* in ChH. 42 is now sung as, *While shepherds watched...*, in the more modern versions. Similarly the hymn, *At even ere the sun...*, is sung as, *At even when the sun...*³⁰. The first hymn, *While shepherds watched their flocks by night*, renders this translation in Bemba: **Bakakumba bapempwile mpanga ubushiku**. This, literally, means, *The shepherds visited the sheep at night*. In Zambia where the sheep are kept and sleep in an enclosure during the night, and where no person would think of visiting them at night as routine, the translation makes no sense to a non-Christian who may not already be conversant with the Advent story in its original context. Therefore changes, and sometimes drastic ones, have to take place to find meaningful translations of hymns for the Zambian hymnody.

(ii). In some cases it will become necessary to adopt only a melody from an English hymn. Some old hymns from the North which are in fact peculiar to the Zambian culture have managed to offer in part to the modern Zambian hymnody. For instance, Mission Praise's, *In the bleak mid-winter*,³¹ old and peculiar as it is to the Zambian context, has offered its melody, and melody alone, to a Zambian Advent hymn on the same theme (the birth of Jesus). The hymn has been more acceptable than another old hymn, *In the fields with their flocks*,³² or even, *He sendeth sun*.³³ In the first of them the melody is more appealing to the people and they have given it familiar words to suit their own context. On the other hand, the melody of the other hymn is very peculiar and the words of the hymn further removed from the Zambian context. Older generations of Christians therefore are always asking for new generation hymnals which accommodate good old hymns as well, as we can notice today in the emerging

³⁰ see *Congregational Praise*. no. 632.

³¹ *Mission Praise*. no. 337.

³² *CH* no. 759

³³ *CCH*. no. 335.

hymnals: *Songs of God's people*,³⁴ *Baptist Praise and Worship*,³⁵ *Mission Praise*,³⁶ *Rejoice and Sing*³⁷ etc. But it is also evident that choir songs are becoming more popular than translated hymns in Zambian churches today. Some translated hymns are hardly sung anyway, even though a number of them have maintained their momentum and are regarded as part of the only standard hymn books for public worship.

2. SUGGESTED METHODS TO BE USED IN CREATING A COMPOSITE HYMNAL

If there is to be an inclusive, reasonably popular and adequately dynamic hymnal for all Churches in Zambia definite methods may have to be employed to set it into being. The writer suggests the following:

(A) The Pruning process

There would have to be, as of primary importance, careful pruning of hymns in all denominational hymnals. Certainly all Zambian church hymnals contain some hymns which are only occasionally used at worship either because they are not good enough for the contexts or their melodies are, for some good reason, not known. They also contain some which, for their poor messages, need not be in the hymnals save alone for their melodies. It should be established which hymns to discard and which ones to retain and share with other denominations. It is true that every generation needs a book of its own but we may learn, from the "Introduction to the Baptist Hymn Book", a point that the hymn committee has put candidly in its pursuit of the pruning process:

³⁴ A Church of Scotland hymnal.

³⁵ Baptist Church hymnal

³⁶ An Ecumenical hymnal

³⁷ United Reformed Church; England and Wales. *New Church Praise*. Edinburgh. The Saint Andrew Press. 1975. *Rejoice and Sing* is intended to replace *Congregational Praise* and its supplement, *New Church Praise*. Keith Forecast calls it "Our kind of hymn Book". see *Reform Newsletter*. March 92. p.23.

The Committee are confident that both by what is omitted and by what is added a greatly enriched book has been assured and one which is more relevant to the needs of this generation.³⁸

After all, as Keith Forecast rightly quotes Erik Routley,

"a hymn book is to be judged not by what it leaves out but by what it contains"³⁹ It is also necessary for any hymn book that a review of its contents be conducted in order to ensure that the music of its hymns is able to stimulate both those who belong to the new generation as well as those who belong to the old generation. The two make the present generation. It may even be found, after such thorough review, that the new hymnals replace as far as possible many of the old ones, particularly those which are not useful any more. This may be an even more satisfying motif for the proposed composite hymnal.

(B) The grafting process.

Every hymnal worth universal use is a compilation of hymns foreign and local. Hence hymnody is subject to continuous pruning and grafting to attain relevant and stimulating tunes for public and private use in worship. After all every hymnal has inherited some of its elements from other hymnals. For instance, *Mission Praise*, the most recent ecumenical hymnal⁴⁰ has hymns such as **El Shaddai - El Elyon na Adonai**; *God Almighty, God in the highest Oh Lord*,⁴¹ and **Hévénu Shalom aléchem**, an Israeli Traditional song⁴² among its hymns. *Baptist Praise and Worship*, a hymn book with 712 items, also includes 59 Psalms for responsive reading, in order to, as the compilers put it, give new ways of worship. Thus it becomes a splendid mixture of

³⁸Baptist Hymn Book Committee. *The Baptist Hymn Book*. London. Psalms and Hymns Trust. 1962. Introduction.

³⁹Keith Forecast. in *Reform of the URC*. Palmers Green. London. March, 1992. p23.

⁴⁰ *MP*. see the Reprint of 1993.

⁴¹ *MP* no. 119

⁴²see *MP* no. 231

words and tunes, old and new. But in the case of Zambia the grafting will need to be a combination of the foreign and the local hymns without the foreign suffocating the indigenous ones, as is the situation in all current Zambian hymnals. For example, the Anglican Bemba hymnal has 178 hymns. Only 41 of these are shown to be local tunes. The Bemba Union Hymnal and the Bemba UCZ hymnal together have 323 hymns, but only 18 Tumbuka hymns and the 6 from the Mbeleshi students etc can be said to be strictly local tunes. The proportion in other hymnals is equally far apart. Again, most of the translated hymns are no longer as engendering to a Zambian as local ones are proving to be. The CCAP put it more emphatically in their preface to the hymnal, **Nyimbo za Mulungu - ChiChewa:**

Some European hymns are quite acceptable in Africa and many of them are well-loved and should not be removed. Yet there are still a few foreign tunes left in this book which are strange and unacceptable and which cannot be sung well even when diligently taught. On the other hand the local African tunes are in no way inferior, or "pagan" or fit for use only in villages or at funerals or at women's meetings. The African tunes should most certainly be used at public worship in our Churches, so that our singing can be lively and joyful, out of the hearts.⁴³

(C) Inclusive Collection

The pruning and grafting process should call for a collection of hymns which will contain:

(i). **Foreign tunes** whose translations have been found suitable for an African context. These would be mostly those which have taken on new forms of indigenous melodies, or whose translated texts have been carefully revised. After that process it will be found that only a small percentage will be included. But this, in a way, is what sharing the Christian tools for universal Christian evangelism means. Similarly,

⁴³CCAP. *Nyimbo za Mulungu - Hymns for Malawi*. Blantyre. CLAIM. 1975. (preface to the revised music edition). p6.

churches in the North have accepted some African tunes into their hymnals on the same principle. The African tune "**Kum ba yah my Lord.**"⁴⁴ for instance, is gaining world wide recognition because the subject it talks about is attractive. It talks about peace and social justice which is the current subject on the world agenda today, and may continue to be so for a long time to come. There are such songs in Zambian churches today, on various subjects, which can render similar services.

(ii) **Indigenous melodies** which have gone through necessary scrutiny to ascertain their theological, linguistic and contextual suitability for public worship will need to be included. There are some indigenous songs in circulation which, for various reasons, would not be suitable for popular worship. They do not contain useful material for public worship, either because they are theologically defective or they are out of context. Therefore, though their melodies may be attractive, there may be need to examine the content of each song that is earmarked for inclusion in the composite hymnal, and include only songs that are suitable in content and for the context.

(iii). **Hymns for adults and hymns for children**⁴⁵ would be a necessary part of the hymnal. Children like singing and a teacher who uses songs to teach children usually gets good results from them because they often learn better through songs. But apparently, even when children's hymns are arranged separately from those of the adults, they have, not infrequently, been found useful in the congregation of adults as in that of children. In fact we may find some children's hymns more stimulating to adults than some of those meant for adults. Certain hymns can therefore be used in both youth and adult groups. Further, in an African society children are very much welcome at adult functions because they too have their own part to play there. They are required to be part of the traditional audience there so that they can be learning from their fathers and mothers what they will be required to do when they take over social

⁴⁴ URC. *New Church Praise*. Edinburgh. The Saint Andrew Press. 1975. no. 49.

⁴⁵ Children in the physical sense, not in the intellectual sense.

responsibilities in society. However, there will still be need to have some hymns singled out solely suitable for children. It may even be found necessary and helpful to arrange them separately in a conspicuous section of the hymnal for ease of reference and selection.

(D) The establishment of a task force.

To be able to carry out all the work of a composite hymnal a task force has to be established. Authors, Organists, if any, Instrumentalists, Singers and Hymn Committees will need to be involved. Experience has shown, however, that a lot of time has been wasted on technical assignments through committee meetings. If one single person cannot be found to do the work of collecting and editing the hymns for the composite hymnal then only carefully worked out joint efforts ought to be engaged with the work. The establishment of such machinery is in fact working in some Zambian Churches. Congregational committees of select devotees have been set up to look after the interests of choirs, quartets etc and to arrange for congregational worship. Where this is being carefully planned the quality of songs and the singing in congregations is improving. For hymnody this quality is needed particularly in matters of speed in singing, the stance of singers, and the introduction of new hymns to congregational worship. During the missionary era hymn book committees were formed to do these and other duties. For example, a team of four; two Zambians and two European missionaries, formed a hymn committee in 1957 to prepare a hymn book for the Church of Central Africa in Rhodesia, (CCAR).⁴⁶ We have also seen similar

⁴⁶ Church of Central Africa in Rhodesia. *Minutes*; 57/63. Mindolo. Kitwe. UCZ Archives. The Committee had on it the following:

Mr. F. Legge (Convener)

Mr. Bevil Packer, Principal of Mbeleshi Boys Boarding School.

Mr. Julius Nyirenda

Mrs. Elizabeth Chungu [Bana Betty], once a student at Mabel Shaw's Mbeleshi Girls Boarding School and the writer of several hymns in the current UCZ hymnal.

Mr. Legge later became the Principal of Mbeleshi Upper Primary Boarding School, taking over from Mr. Bevil Packer when the latter left Mbeleshi to head the new Teacher Training College at Serenje, Zambia.

earlier committees in the previous chapters which were set up for the same purposes. Among the duties that the task force would be given to do would be included:

(i). **Scrutinizing the hymns** to avoid the unnecessary duplications of subject matter.

(ii). **To arrange all hymn content according to themes** to be covered in the hymn book. The themes would take the contextual pattern that makes meaning to the local people and possibly the world at large. The following themes would be included: **Almighty God**, to differentiate the Supreme Being from other gods which can, no doubt, be worshipped in an affluent society or a society full of other beliefs and practices. **Jesus Christ the Saviour**, would not be regarded rather presumptuously as a friend, in the way in which the Church has sometimes taken advantage of his humility. In an African Society it becomes an obligation of the people to build their respect for someone who has given humble service to their community.⁴⁷ It is therefore considered ungrateful to capitalize on someone's humility; **God the Holy Spirit**, and **Salvation**, a theme with its full contextual meaning, as applied to a struggling society, politically, socially, spiritually, economically etc.

(iii). **Updating the translations.** There are a number of foreign hymns which, if translated into a more contextual form of the local languages would, in one way or another, be useful in local worship. Also where the original meanings of hymns have been lost in the process of translation these hymns, after careful and thorough amendments, would take on a more contextual form and carry more meaningful messages to the people. After all most Zambian hymns were translated solely by missionaries who themselves were learners of the Zambian languages. Some of them,

⁴⁷An illustration can be given of the place an elder of a Zambian family is given in society. When he sits with others for a meal round the two dishes of food, [Bwali and Munani], he would share around, the Munani (relish/usually meat) giving sizeable pieces to each of the participants until all have got their shares. He leaves only a small piece in the plate for himself. He is expected to be an unselfish sharer. Those who may be sympathetic to his course may take back to him small pieces of their shares, but he does not expect this to happen. Similarly In a village all the subjects of the chief took homage of foodstuff, goods etc to the palace not for the chief but for the food store, which would later be a store of refuge for all in times of crises or when visitors called on the chief from other destitute villages.

though amateur translators, were often conferred the title: "linguists". Besides, since these translations were made, only a few revisions of the original translations have taken place. Needless to say, the updating of past translations has become essential, considering that each generation is demanding its own hymnal and its own translation style .

(iv). **Periodical revision of hymns** is imperative. From time to time need will arise for *Zambian churches* to expose each translation work in the area of hymnody to further critical revisions. This does not by any means call for a departure from the original central truth or principles of faith contained and purported to be expounded in the original hymns. The drive for periodical revisions only seeks to make that teaching more contextual and therefore more meaningful to singers as well as to listeners. Also this will ensure that only essential hymns are retained in the hymnals. Admittedly revision work can be expensive and rather involving. Therefore there is need to have unreservedly committed and serious workers to do the work, so that the best comes out of the time and efforts spent on it.

(v). **The counselling process**; There would be need for suitable people to advise the Church on the appropriate use of musical instruments and hymn literature. Such counsellors would also give advice on the essence and appropriate methods for creating singing groups in congregations. In this regard the experienced authors, organists and Instrumentalists would be targeted to do the work within the *Zambian context* from their long invaluable experiences and talents.

(E) The 'Where' and 'How' of Contextualization:

The individual *Zambian Churches* have an onus to check, as much as possible, on the contextualization of words and music in their denominational hymnals. This is necessary in order to reaffirm the clarity and relevancy of the contents. Similarly, a finished composite hymnal will need to reflect the themes that appeal to the *Zambian*

society. Themes should embrace such essential common functions in a Zambian community as **weddings, funerals, celebrations, healing ceremonies, initiation ceremonies etc.** This, in an African community, is done more effectively through song or hymn. In the North Charles Wesley, many of whose hymns Zambians have sung for years, sometimes in ignorance, found that the old metrical psalmody was bleak and rather restrictive and needed more livelier and contextual songs. So he went ahead to compose new songs more contextual and livelier to his compatriots. In a similar way Zambian writers must rise up to that challenge. Indeed, quality in any hymnody is highly desirable and should be considered along with other needs, for music inspires when it is clear and coherent. This does not in any way imply that music in Africa lacks such clarity and cannot inspire souls of men and women. W.Draper, an LMS missionary wrote to R.W Thompson, the LMS overseas secretary and gave some credit to the way Zambian boys and girls sang the translated English hymns, which they struggled to master:

We find it takes us several days to teach them [Africans] one hymn of three verses...still there are some boys and girls that can repeat the twenty three hymns. Our singing is very good. At many chapels and schools in England I heard far worse for the same number present...⁴⁸

On the other hand there were African traditionalists like Bole-Bole, a cook at the LMS Mbeleshi mission station, who could never covet the new Christian religion for the "religion of his fore-fathers". Mabel Shaw, his mistress at the Station, at first says of him, "Bole-Bole was not numbered amongst the Christians". Yet she had to admit later that Bole- Bole was in fact not as heathen as her Christian judgment had declared, as can be seen in her confession:

For three weeks she [Mrs. Bole-Bole] sat with her head on her knees.....She could not lie down, she could not move. Bole-Bole sat against her, his arms supporting her at nights; that was his rest for three

⁴⁸ Rev. W. Drapper. *letter to R.W.Thompson, LMS, Overseas Secretary*. London. LMS Archives. SOAS. 13th December, 1894.

long nights; that was his rest for three long weeks.....We say that an African does not know love as we do. Perhaps not. But Bole-Bole's faithful service of his wife, her need of him, the two of them sitting together day and night through those weeks, these things surely are of worth and beauty.⁴⁹

But Africans' praise and veneration to the deity was also done in varying ways. They sang before great chiefs and kings, whom they regarded as their future intercessors, before they could call on the "High One". Mystery surrounds the presence of song at the Bantu African worship, for although they entered the sacred places with awe to worship the High One, only yells and trills heralded His presence and that only courageously and cautiously, lest they could sing presumptuously and cast a curse upon themselves. They rolled down and clapped before The High One. They did not normally sing to Mulungu, Lesa, Nyambe: they prostrated before Him and clapped, dumb-struck with immeasurable awe.⁵⁰ Their God is so big, so high and so majestic that frail human voices seemed to fall short of His pleasure. Modern theology must admit this fact, for does it not also describe God as omnipotent, omniscient, and omnipresent? Would any human being therefore go to such a **Being** casually? And if only the singing specialists: **Ba Mulongwe, Inomba**, had the restricted prerogative to praise and sing before the chiefs and Kings, how could ordinary men and women brave to sing to or praise God and with what sufficient language? Africans have always had a musical talent which, although it was not then directed to God as much as it was used in secular functions, can now be a useful tool in Christian hymnody. Indeed use of African traditional elements in African Christian worship need not be frowned upon. After all the use of indigenous elements has been proved conducive elsewhere. In addition to the tunes composed specially for use in church hymnals in Europe there are

⁴⁹ Mabel Shaw. *God's candle lights*. (9th impr.) London. Livingstone House Press. 1936. p183.

⁵⁰ They did what Napoleon Bonaparte is quoted as once saying: "If Socrates would enter the rooms, we should rise and do him honour. But if Jesus Christ came into the room, we should fall down on our knees and worship him." Napoleon. Tony Castle. *The Hodder Book of Christian quotations*. D.130

a number of folk melodies too which have been used in the service of Christian religion. James Moffat says:

A learned authority is of the opinion that the oldest Catholic church music was transplanted into the church from pagan streets (Gevaert). Acting the principal that "the devil does not need all the good tunes for himself" Luther seized upon whatever secular tunes he thought suitable, and turned them to sacred uses.⁵¹

Moreover, ten melodies can be identified from the Mission Praise (M.P) as having been used in the same vein⁵²

(F) The content and location of hymns

Another point to note is that Hymns can often be misplaced. Many good hymns have been sung at wrong times and occasions, and by people they were not meant for. Some hymns were avoided in the early days of missionary service because they could not be translated to suit the Zambian context. The following, already mentioned in earlier chapters, is a typical example:

In the Bleak mid-winter,
Frosty wind made moan
Earth stood hard as iron,
Water like a stone
Snow had fallen, snow on snow
Snow on snow
In the bleak mid-winter
Long ago. etc.

Although the current United Church of Zambia hymnal has included the melody of this hymn as one of the "special hymns" its first original stanza as it appears above has been omitted completely as out of context. It has, instead, been substituted, in the Chibemba

⁵¹ James Moffat and Patrick Millar (eds). *op. cit.*

⁵² see *Mission Praise* Nos. 192 (ii); 224; 231; 247; 266; 275 (ii); 345; 503; 549; 644.

version, with the following version which renders completely different English words.⁵³

Kale ubushiku Yesu afyelwe
 Aishile panshi Mwana munono
 Lelo ncende isuma tayasangilwe
 Pa kufyalwa kwakwe kale na kale
Long ago in the night, Jesus was born
He came down to earth as a baby
But there was found no good place
During his birth, long long ago.

Interestingly, the substituted lines for the first stanza of the hymn, *In the bleak mid-winter*, have appealed more to Zambian Christians. They have not only sung the new stanza as part of this hymn but have used its melody for a locally composed doxology sung at the end of an offertory prayer. Instead, therefore, of the usual doxology, *Praise God from whom blessings flow*, most congregations in the United Church of Zambia have used this stanza's melody with the following appropriate words:⁵⁴

Bushe ne mupina Ndemupela nshi?	Poor as I am what can I give Him?
Nga nali kakumba Ndepele mpanga	If I were a shepherd I 'd give a lamb
Nga nali wa mano Ndepele fyuma	If I were a wiseman I 'd give wealth
Cinshi ndemupela? Mutima wandi	Yet what I can offer to Him is my heart

This contextualized hymnody of course must be based on sound Christian doctrine and should equally edify the community of faith.

⁵³ This is hymn 220 in the United Church of Zambia *Inyimbo sha Bwina Kristu*. UCZ. Ndola. Falcon Press. n.d. [1964]. The translation is done literally so that the new meanings that come out of it can be clearly seen.

⁵⁴ The Bemba words have been translated literally into English. See Hymn 220 for these words and 234 for, *Praise God from whom blessings flow*, in the UCZ *Inyimbo sha Bwina Kristu*. UCZ. Ndola. Falcon Press. n.d. [1964].

(G) Setting up the framework for the composite hymnal. The framework for the composite hymnal should be considered as ideally essential if the hymnal has to gain wide reception from Zambian Churches. It should consist of, among other issues, the subjects to be covered, the order in which hymns have to be grouped, the size of the hymnal, and the nature and content of the mixture of hymns. The writer suggests the following:

(i). Subjects and order⁵⁵

God the Father

- (a) He created us
- (b) He keeps us
- (c) He forgives us and will finally save us
- (d) He rules over us and will rule us in His Kingdom.

God the Son

- (b) He lived with us human beings as Lord
- (c) He worked among us human beings as Saviour
- (a) He has saved us through his life and resurrection.

God the Holy Spirit

- (a) He lives in us
- (b) He inspires us

The Church

- (a) The Praise of God among the community of believers
- (b) The community of believers in the nation, communion of Saints; God of our Ancestors.
- (c) The believers: life and service in the Church
- (d) Ministry of believers among neighbours
 - i. Healing the sick
 - ii. Feeding the hungry
 - iii. Clothing the naked
 - iv. Preaching the gospel
 - v. Supporting the weak (counselling)
 - vi. Tending the bereaved - funerals and inheritance etc.
 - vii. Caring about Marriages and family life

⁵⁵ This order, we hope, will cover the areas of "The Christian Year", such as Advent, Lent, Good Friday, Easter, Ascension, Harvests, etc, and "Worship Themes" such as "Christian Life, Church, God, Service, etc.

Occasions, Times and Seasons

- (a) Morning and evening
- (b) Festivals, Inductions, Ordinations, Celebrations (jubilees, conferences etc.)
- (c) Baptisms, Holy Communion and other initiation ceremonies
- (d) Memorials/ Remembrance Sundays
- (e) National hymns

The first three subjects in (i) above on the Trinity are now clearly understood by many Zambian Christians as 'One God in Three'. Hence they sing, not about three Gods, **Lesa batatu**, as was implied in the translation of the English *God in Three persons*, but about **Lesa patatu**,⁵⁶ which correctly translates, *God in Three persons*. The activities of the three persons in the Godhead should be shown in the activities as given in the sub-titles. Thus, these are manifest in the daily activities and experiences of the church.

(ii). Size.

It has been established in Chapter two that the following are the sizes of major Zambian hymnals:⁵⁷

<u>Hymnal</u>	<u>No. of Hymns</u>
UMCA	178
U/H/B ⁵⁸	272

⁵⁶ UCZ. *Inyimbo sha Bwina Kristu*. No 4, stanza 4. Ndola. Mission Press. [1964]; LMS. *The Service Book with "Inyimbo Sa Kulumbanya": Union Bemba Hymn Book-revised and enlarged edition, for Central Africa District Committee of the London Missionary Society and Christian Missions in Many Lands*. London. C.A.D.C. 1932. No.3; stanzas 1 and 4.

⁵⁷ Key:

UMCA	= Universities Mission to Central Africa
UBHB	= Union Bemba Hymn Book (now in the UCZ Bemba Hymnal)
AMEC	= African Methodist Episcopal Church
RCZ	= Reformed Church of Zambia
SUMU	= Sumu zaUkristu (a CCAP hymnal)
CCAP	= Church of Central Africa Presbyterian
BIC	= Brethren in Christ
PEMS	= Paris Evangelical Missionary Society
UCZ	= United Church of Zambia

⁵⁸ This is the *Union Bemba Hymn Book* for the LMS, CMML which also had 18 hymns from the *Lubwa hymn book* of the Church of Scotland, as follows: *UBHB*. Numbers 37; 38; 92; 179; 184; 186;

AME	260
RCZ	384
SUMU	401
BIC-Tonga	266
PEMS-UCZ	224

The total number of hymns is **1,984**, as compared to the total of **14,864** hymns of the twenty hymnals of the North which have contributed to the *Zambian hymnals*. We should also allow for the inclusion of those hymns in the relatively smaller hymn books, such as *Ngwewa hymnal*⁵⁹ or the *Mambwe/Lungu hymn book*⁶⁰, etc. Although these are no longer in regular and wide use in *Zambian Churches*, they nevertheless contain good indigenous melodies worth including. We may therefore need to put up the figure to **2,000** hymns. Obviously not all these would be included in the emerging composite hymnal. But we also need to think of those uncanonized songs already in circulation in *Zambian churches*. The task force would also have to work out a reasonable, economic and ecumenical number of hymns which such a composite hymnal would contain. Eventually the number of hymns would be fluctuating. This is because subsequent revisions would be eliminating from the existing hymns the ones that would have outlived their usefulness. They would also be adding to them those emerging choir songs that would, over the years, prove more suitable for congregational worship.

(iii). The mixture

The translation work on the invaluable hymns from the North has not itself created any fusion between the translated tunes and the indigenous melodies. The two clearly remain separate entities, in their co-existence. The force of their usefulness together, in a way, is manifest in such a mixture. The mixture would be enriched by such tunes and

187; 189; 191; 206; 208; 211; 212; 216; 220; 233; 255; 256, all of them translations from English. Also see *Appendix B*.

⁵⁹ This was a small Methodist hymn book; see Chapter 3.

⁶⁰ This now falls under the UCZ.

melodies from different cultures and languages, within Zambia and from outside, as would fit into or be conducive to the Zambian context. That, after all, would add to the beauty of Zambian hymnody. Indeed Zambia would not need to create a hymnody that would make themselves at home at the exclusion of other peoples of the world. As has been said:

All Christians of whatever nationality, are landed by adoption with several millennia of someone else's history, with a whole set of ideas, concepts and assumptions which do not necessarily square with the rest of their cultural inheritance; and the church in every land, of whatever race and type of society, has this same adoptive past by which it needs to interpret the fundamentals of the faith. The adoption into Israel becomes a "universalizing" factor, bringing Christians of all cultures and ages together through a common inheritance, lest any of us make the Christian faith such a place to feel at home that no one else can live there; and bringing into everyone's society some sort of outside reference.⁶¹

From the hymnal sources that we have at hand in Zambia of the major Christian missions that were established there, we would end up having a composite hymnal that would embrace the following traditions:

⁶¹ Andrew F. Walls. "The Gospel as the prisoner and liberator of culture". *Missionalia*. 10 (3). 1982. p99. [pp93-105]. Also see in *Faith and Thought*. Vol. 108 (1,2). 1981. p.45. [pp39-52]

Hymnal	Hymns	%	Details
LMS/UCZ (UBHB)	271 ⁶²	13.66% ⁶³	English and Welsh traditions (translated). Also this, fundamentally ecumenical group, brought a wide variety of hymns through individual missionaries of Evangelicals, Anglicans, Methodists and Scottish Presbyterians.
C.S(CCAP) -UCZ	401	20.21%	Scottish traditions and psalmody (translated hymns) and the hymns from the Malawian cultures
PEMS-UCZ	224	11.29%	French traditions (translated) as well as those that had come from European traditions through the influence of Mr. and Mrs. François Coillard.
Methodist Mission⁶⁴ -UCZ	-	-	English traditions with hierarchical-ceremonial orders; the reminiscences of the episcopacy.
RCZ	384	19.35%	The Dutch traditions of South Africa, otherwise called "Algemeene Zending Commissie der Nederduitsche Gereformeerde Kerk in den Orange Vrijstaat (DRCSAO)
B I C	266	13.41%	They have the American Board Mission and the Methodist hymn book (London) traditions
AME	260	13.11%	They have the American Methodist Tradition with an American Black Methodist inclination.
UMCA	178	8.97%	Their Bishopric in Northern Rhodesia was created in 1907 at the Universities Mission Jubilee at Cambridge. ⁶⁵

As can be seen from some of the hymnals used in the pioneer missions in Zambia⁶⁶ the established hymnals of the North are well represented. The picture presented in the

⁶² This refers to the number of hymns as indicated in the hymn book

⁶³ This is the percentage of hymns in this particular hymn book to the total hymns found in all hymnals of major Zambian Protestant Churches. (i.e. The *UBHB*'s 271 hymns are 13.66% (approx) of the 1984 total hymns found in all the hymnals listed here).

⁶⁴ see the Union Hymnal in which, as members of the United Church of Zambia, most of their hymns appear.

⁶⁵ see E.W.Smith. *The way of the White fields*. London. World Dominion Press. 1928. p.114 and Also, to some extent, D.B. Barrett. *World Christian Encyclopedia*. Nairobi. OUP. D.J.E. Hine, then first Bishop of this diocese spent the years from 1910 to 1914 looking for places of establishment in the country, thereby opening Mapanza its Headquarters (1911), Msoro (1911), Fiwila (1924). Chipili was opened by Rev. W.E.Deer (1912)

⁶⁶ By 1928 there were 14 of the Protestant Churches already working in Northern Rhodesia. see EW Smith. *The Way of the White Fields*. London. World Dominion Press. 1928. p114.

Chart in Appendix B would therefore justify further the argument for a common hymnal for Zambian Churches. It is hoped, however, that the mixture of such a hymnal would not be just a replica of the English translated hymns. It does not aim to stifle the indigenous content. Nevertheless, even after achieving a composite hymnal for Zambian Churches no hymnal can expect total acceptance. Not all the Churches would find all the hymns therein equally popular. Yet we can hang our hope on the one fact. That is that the Churches' proximity to each other in doctrine and singing styles would eventually help speed up the process of assimilation in most Zambian Churches. If we were to go by the total number of hymns in each Zambian Hymn Book ⁶⁷ we would get this representation by percentage in relation to the total number (1984) of all the hymns of the seven hymn books. This would be based on whatever number of hymns which the working team would agree upon to include in the composite hymnal:⁶⁸

CHURCH HYMNAL	NO. OF CURRENT HYMNS	REPRESENTATION (%)
Univ. Miss. to C.Africa	178	8.97
Union Hymn Book	271	13.66
Afr. Meth.Episc.Church	260	13.10
Reformed Ch. of Zambia	384	19.35
Sumu za Ukristu (CCAP)	401	20.21
Brethren in Christ	266	13.41
Paris Evan.Miss. Society	224	11.30

This pattern would be an initial base for an intended hymnal, and it would determine further developments of the composite hymnal once it has come into existence.

⁶⁷ PEMS hymnal has been included among the seven, despite the fact that it falls within the UCZ family, due to the fact that its tunes are popular among people of that denominational area, and also due to its substantial size.

⁶⁸ But this is by no means the best method to find representation. The committee may even find another alternative, as long as that is reached on by consensus.

APPENDIX A

ZAMBIAN HYMNALS COMPARATIVE CHART

HYMN		LOCATION.				
<u>UNION HYMNAL</u> (LMS & CMML)		<u>AME</u> ¹	<u>RCZ</u>	<u>SUMU</u>	<u>UMCA</u>	<u>No. OF</u> <u>APPEARANCES</u> ²
		260	384	401	178	
PRAISE OF GOD						
1	All people that on earth do dwell	8	313	12	-	4
2	O Worship the King	9	7	-	-	3
3	Holy, holy, holy Lord God Almighty	11	1	2	-	4
4	O God our help in ages past	14	311	-	-	3
5	Let us with a gladsome mind	205	9	-	143	4
6	Rejoice the Lord is King	15	378	60	-	4
7	Praise my soul the King	137	12	4	-	4
8	O for a thousand tongues	138	331	61	-	4
9	We praise, we worship thee	-	2	3	-	3
10	To God be the glory	10	19	-	-	3
11	Ye servants of God	-	332	-	-	2
12	My God how wonderful	-	-	-	-	1
13	The Lord is King	225	-	-	-	2

¹Immediately below this and each of the other Zambian Hymn Books is the total number of hymns the hymn Book contains. (ie. 260; 384; 401; 178).

²This shows the number of Zambian hymnals in which a particular hymn appears.

14	I sing the almighty power	-	-	-	-	1
15	Eternal light,eternal light	-	-	-	-	1
16	Holy Holy Holy Lord, (SSS 223)	-	-	2	-	2
17	Ten thousand times	-	-	-	-	1
18	Praise Him! Praise Him!	56	-	373	-	3
19	With Harps and with vials	-	62	-	-	2
20	All the power of	139	63	-	-	3
21	God moves in a mysterious way	24	-	16	-	3
22	All creatures of our God and King	-	344	-	-	2

JESUS CHRIST - INCARNATION

23	Christians awake	-	-	-	-	1
24	O come all ye faithful	30	24	26	155	5
25	Hark the Herald angels	27	26	35	-	4
26	As with gladness men	33	-	33	21	4
27	While shepherds watched	34	27	31	-	4
28	It came upon the midnight clear	-	-	-	-	1
29	To us a child of hope	-	-	-	-	1
30	Come, sing the sweet song	-	-	-	-	1
31	Once in Royal David's	-	268	-	14	3
32	Never shone a light so fair	226	-	-	-	2
33	O little town of Bethel	-	-	-	-	1

34	In the fields with their flocks	-	-	29	-	2
35	All this night	-	-	-	-	1
36	Good christian men rejoice	-	-	32	16	3
37	see, in yonder manger	-	265	39	-	3
38	Thou didst leave thy throne	-	336	49	-	3
39	Joy to the world	36	-	-	-	2
40	Hark, the glad sound	-	-	35	10	3
41	O sing of Bethlehem	-	-	-	-	1
42	Who is He ?	35	270	42	-	4
43	Man of sorrows	-	32	45	-	3
44	Not all the blood	70	-	-	-	2
45	Alas! and did my saviour	69	33	-	-	3
46	There is a green hill far away	66	271	44	-	4
47	When I survey	74	39	161	-	4
48	Hail thou once despised	-	-	-	-	1
49	Jesus keep me near	75	107	309	-	4

JESUS CHRIST -RESURRECTION

50	The day of resurrection	-	-	-	-	1
51	Christ the Lord is risen	-	-	-	-	1
52	Jesus lives, no longer	-	-	54	-	2
53	Low in the grave he lay	77	349	50	-	4
54	Aleluya! Aleluya!	-	-	-	-	1
55	Jesus Christ is risen	-	40	-	53	3

56	The strife is o'er	-	42	52/ 53	159	4
57	The head that once was crowned	80	-	56	-	3
58	Welcome happy morning	-	-	-	-	1

JESUS CHRIST- HIS LIFE & EXAMPLE

59	All glory and honour	-	-	-	158	2
60	The son of God	58	-	-	-	2
61	When all thy mercies	-	-	-	-	1
62	He sendeth sun	-	-	-	-	1
63	For the beauty of the	-	-	247	141	3
64	Hark the sound of Jubilee	-	-	-	-	1
65	The church's one foundation	59	202	87	-	4
66	Saviour blessed saviour	-	297	-	-	2
67	I heard the voice of Jesus	-	103	-	-	2
68	Come unto me	-	92	-	-	2
69	Hail the Lord's anointed	-	-	-	-	1
70	Lord thy word abideth	-	73	115	142	4
71	Jesus thou joy of love	-	-	72	-	2
72	Jesus calls us	172	29	125	-	4
73	Rock of ages	229	29	125	-	4
74	At the name of Jesus	-	-	-	-	1

CHRIST-HIS COMING IN POWER

75	Jesus shall reign	62	240	319	-	4
76	The Lord's our rock	230	-	-	-	2

77	One there is above all others	-	59	-	-	2
78	O Jesus ever present	-	-	-	-	1
79	O God of Bethal	209	253	-	-	3
80	Begone unbelief	-	-	-	-	1
81	Jesus sought me	61	-	-	-	2
82	Who came down from heaven	-	-	-	-	1
83	The great physician	63	83	-	-	3
84	Sing a hymn to Jesus	-	-	-	-	1

CHRIST-THE HOLY SPIRIT

85	Come Holy Ghost, my hearts inspire	-	64	-	61	3
86	Our blessed redeemer	81	69	-	-	3
87	Lord God, the holy ghost	-	-	-	-	1
88	Spirit divine	-	65	-	-	2
89	Holy spirit dwell with me	-	-	-	-	1
90	Come to our poor nature's night	83	-	-	-	2
91	O spirit of living God	82	-	80	-	3
92	O spread the tidings round	91	-	81	-	3

THE CHRISTIAN LIFE

93	I am thine O lord	196	-	-	-	2
94	I know not what awaits me	-	-	-	-	1
95	In the cross of Christ I glory	-	-	-	-	1
96	O happy bands of pilgrims	-	-	-	-	1

97	The Lord's my shepherd	25	15	-	-	3
98	Jesus lover of my soul	197	104	223	-	4
99	One there is above	-	59	-	-	2
100	I feel like singing	-	-	-	-	1
101	Lord Jesus, I love thee	-	125	-	-	2
102	Conquering now and still to conquer	64	-	-	-	2
103	Midst the darkness	-	-	-	-	1
104	Sweet is the work	-	-	-	-	1
105	Blessed be God our God	-	-	-	-	1
106	Take the name of Jesus	-	61	-	-	2
107	Look away to Jesus	-	90	-	-	2
108	My faith looks up to thee	200	106	303	-	4
109	O 'ever the gloomy hills	-	-	-	-	1
110	Saviour lead me	140	48	-	-	3
111	O Jesus I have promised	194	233	128	-	4
112	Hark the sound of holy voices	-	-	-	-	1
113	Work, for the night is coming	-	165	-	-	2
114	When upon life's billows	201	379	-	-	3
115	Hark my soul	188	117	75	-	4
116	Thou say'st take up thy cross	-	-	-	-	1
117	A soldier of the cross	-	-	-	-	1
118	Soldiers of the cross	189	246	146	-	4
119	Onward christian soldiers	203	177	315	-	4

120	Take my life	-	169	-	-	2
121	Nearer my God to thee	90	335	298	-	4
122	Jesus saviour pilot me	-	261	-	-	2
123	O master let me walk	-	-	-	-	1
124	He leadeth me	26	140	-	-	3
125	When peace like a river	155	158	273	-	4
126	Lord speak to me	-	248	-	-	2
127	Oh where are the reapers	-	-	-	-	1
128	There is a land	-	343	-	-	2
129	Hide me o mu saviour	231	-	293	-	3
130	I need thee every hour	-	144	295	-	3
131	Lord of our life	-	-	90	-	2
132	Jesus still lead on	-	-	149	-	2
133	Peace, perfect peace	-	136	277	-	3
134	Jesus the very thought	190	334	73	-	4
135	How sweet the name of Jesus sounds	57	119	67	124	5
136	I hear the words of love	-	-	-	-	1
137	Art thou weary	71	77	210	-	4
138	"Yesu yu mwana Lesa Yesu" (Native tune)	-	-	-	-	1
139	We love the place o God	-	356	94	-	3
140	Forever with the Lord	-	-	-	-	1
141	The sands of time are sinking	-	188	328	-	3
142	I lay my sins on Jesus (SSS 870)	-	225	-	-	2

WORSHIP-MORNING

143	New every morning(A&M 4)	-				
144	Awake my soul	-	205	-	-	2
145	Sleepers wake	-	-	-	-	1
146	O lord it is a blessed thing	-	-	-	-	1
147	When morning gilds the skies	224	-	-	85	3
148	Hail sacred day	-	-	-	-	1
149	The dawn of God's dear Sabbath	-	-	-	-	1
150	O day of rest and gladness	-	218	-	-	2

WORSHIP - EVENING

151	Glory to Thee	-	-	-	-	1
152	Saviour breathe	-	213	-	-	2
153	When the day of toil	-	-	333	-	2
154	Sweet Saviour bless us	-	-	-	-	1
155	Sun of my soul	232	214	356	-	4
156	The day Thou gavest	233	207	358	-	4
157	Abide with me	112	208	357	-	4
158	Saviour again	206	306	-	-	3
159	The day is past	207	-	-	-	2
160	Father in high heaven	-	-	-	-	1
161	Now the day is over	239	210	-	-	3
162	Millions within thy court	-	-	-	-	1
163	At even ere the sun	247	212	-	-	3
164	Lord, dismiss us	-	308	359	-	3

MISSION SERVICES & PRAYER

165	"Upepe Lesa" (Native tune)	-	-	-	-	1
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166	"Upepe ku macaca" (SSH 25)	-	-	-	-	1
167	What a friend we have in Jesus	248	199	65	-	4
168	Revive thy work O Lord	243	201	133	-	4
169	Come Kingdom of our God	-	-	-	-	1
170	Father, hear thy children	-	-	-	-	1
171	Lord, when we bend	-	-	-	-	1
172	"Batata...tuli pano"(native tune)	-	-	289	-	2
173	In the hour of trial	-	175	-	-	2
174	God of pity, God of grace	-	-	-	-	1
175	Tell me the old old story	241	76	-	-	3
176	Whosoever will	-	-	-	-	1
177	Just as I am without one..	191	105	229	-	4
178	I love to hear	-	280	-	-	2
179	Rescue the perishing	198	-	131	-	3
180	Seeking the lost	251	-	-	-	2
181	Come to the Saviour	252	358	-	-	3
182	Bringing in the sheaves	-	-	163	-	2
183	There 's a call comes	-	247	-	-	2
184	There are lonely hearts	-	-	-	-	1
185	We have heard	-	242	139	-	3
186	Sing them over again	-	-	116	-	2
187	O happy day	186	124	262	-	4
188	Sound the battle cry	-	348	124	-	3
189	I 'm not ashamed	-	-	-	-	1
190	Simply trusting	-	-	-	-	1
191	Pass me not	187	46	-	-	3
192	Saviour like a shepherd	199	285	384	-	4
193	Jesus my lord	-	360	70	-	3

194	There is a fountain	242	337	-	-	3
195	We speak of the land	-	-	-	-	1
196	Brightly gleams our banner	-	-	-	-	1
197	Here we suffer grief	-	129	325	-	3
198	Knocking ! Knocking !	-	-	-	-	1
199	Sing of my redeemer	-	-	-	-	1
200	Stand up.. for Jesus	-	179	145	-	3
201	I hear thy welcome voice	-	338	200	-	3
202	There are angels	-	-	-	-	1
203	I have heard of a saviour's	-	-	-	-	1
204	God loved the world [local tune]	-	-	-	-	1
205	When the roll is called up	244	-	-	-	2
206	Shall we gather at the river	-	-	336	-	2
207	Have you been to Jesus	-	-	-	-	1
208	Blessed assurance	-	1131	216	-	3
209	Once more my soul	132	-	-	-	2
210	Return o wanderer..	-	-	-	-	1
211	Sinners Jesus will receive	193	100	-	-	3
212	When the mists have rolled	245	-	-	-	2
213	He dies, He dies	-	-	-	-	1
214	What did He do	-	-	-	-	1
215	Thou art my rock	-	-	-	-	1
216	I am not ashamed to own	-	-	126	-	2
217	Amid the trials	115	-	-	-	2
218	Crown Him, crown Him	-	44	-	-	2
219	Turn thee, o lost one	179	-	-	-	2
220	There's a land that is fairer	-	343	324	-	3

THE LORD'S SUPPER

221	By Christ redeemed	-	-	165	-	2
222	This is my body which is given	-	-	-	-	1
223	Bread of heaven	-	-	-	-	1
224	Jesus Great redeemer	-	-	-	-	1
225	According to thy gracious word	86	229	-	-	3
226	I am not worthy	1	228	167	-	4
227	Here O my Lord	-	231	162	-	3
228	Jesus to thy table	-	-	164	-	2

HYMNS FOR THE YOUNG

229	If I come to Jesus	-	283	-	138	3
230	Children of the heavenly	-	182	385	115	4
231	In our dear Lord's garden	-	-	-	-	1
232	Within the Father's house	-	-	-	-	1
233	I am so glad	210	279	387	-	4
234	Jesus who lived above the sky	-	-	-	-	1
235	God who has made the daisies	-	-	-	-	1
236	Gentle Jesus	-	282	-	150	3
237	God is always near me	-	262	390	-	3
238	I 'm a little pilgrim	-	298	-	-	2
239	All things bright and beautiful	-	-	-	-	1
240	Jesus loves me	211	281	371	-	4
241	Jesus is our shepherd	-	295	-	-	2
242	Little children praise the saviour	-	272	401	-	3
243	God make my life	212	-	-	-	2
244	When he cometh	213	301	399	-	4

245	Around the throne of God	-	-	-	-	1
246	Waken christian children	-	-	-	-	1
247	Day again is dawning	-	-	-	-	1
248	Father we thank thee...	-	-	-	-	1
249	Children of Jerusalem	-	276	-	-	2
250	We are but little children	214	291	-	-	3
251	Let me learn of Jesus	-	-	-	139	2
252	It is a think most wonderful	-	-	-	-	1
253	Great God and wilt thou	-	-	-	-	1
254	Be the master what it may	-	-	-	-	1
255	Lord, a little band and lowly	-	287	-	-	2
256	when, from Egypt's House	-	-	-	-	1
257	There is a city bright	144	286	396	-	4
258	There is a better world	-	302	-	-	2
259	There is a happy land	-	303	397	-	3

FOR "SPECIAL OCCASIONS"

260	O Lord of heaven (mfumu ya mulu)	-	236	252	-	3
261	Standing at the Portal	-	-	-	-	1
262	Another year is dawning	-	-	-	-	1
263	Another year	-	-	-	-	1
264	From Greenland's icy mountains	-	377	-	-	2
265	We plough the fields	-	256	344	113	4
266	The whole wide world	-	-	-	-	1
267	Hush! Blessed are the dead	-	-	-	-	1
268	MAGNIFICAT (Lk. 1:46-55)	?	?	?	?	1
269	The Lord's prayer: "Tata wesu.."	-	-	-	-	1

270	God bless our native land	?	-	364	-	2
271	National Anthem-Lesa 'pale Mfumu	?	?	?	?	?
272	DOXOLOGY-Praise God..	260	309	350	?	4

ADDITIONS FROM THE C.M.M.L ³

272(265)	For all the Saints (CH 337)	-	-	314	-	2
273(266)	O brother,have you told(SSS 898)	-	-	-	-	1
274(267)	I know I love thee better(SSS649)	-	-	-	-	1
275(268)	The Lord is risen (BH 277)	-	-	-	-	1
276(269)	I am trusting thee (SSS 641)	-	110	-	-	2
277(270)	God's..arms are around me(SSS655)	-	-	-	-	1
278(271)	Where will you spend eternity (SSS 430)	246	-	-	-	2
279(272)	When my life work is ended (SSS 967)	-	-	-	-	1
280(273)	Praise to Jesus, His mercy (SSS 393)	-	-	-	-	1
281(274)	Now in a song of..(SSS 881)	-	-	-	-	1
282(275)	When Jesus comes (SSS 791)	-	-	-	-	1
283(276)	Years I spent in vanity (RS 773)	-	-	-	-	1
284(277)	In the land of fadeless(SSS 1012)	113	-	-	-	2

TOTALS:

<i>HYMNS FOUND IN THE UNION HYMN BOOK</i>	94	128	95	19
<i>HYMNS FOUND IN THIS HYMN BOOK</i>	260	384	401	178

³ These are hymns which are not included in the Union Hymn Book, but are found in a separate hymn Book currently being used by the CMML. They must be included here in order to embrace the CMML who had in fact been using the Union Hymnal before they had their own. Numbers in **brackets** are for the **CMML Hymnal**.

KEY	NO. OF HYMNS	NAME OF HYMNAL & CHURCH
A.M.E	260	African Methodist Episcopal Church
R.C.Z	384	Reformed Church of Zambia (formally Dutch Reformed Church)
SUMU	401	Sumu zaUkristu (Church of Central Africa Presbyterian)
UMCA	178	Inyimbo Sha Eklesya sha ku Cipili-Diocese of N.Rhodesia: 1945(1932)
UNION.	272	Inyimbo sha Kulumbanya Lesa- (Union Bemba Hymn Book) ⁴ (LMS + CMML-1932)

⁴This is The Service Book (Bemba) Revised and Enlarged Edition of 1932, with 271 hymns and one unnumbered doxology, containing all the liturgy there was to be followed. The Hymnal section was entitled "INYIMBO ΣΑ KULUMBANYA UNION BEMBA HYMN BOOK".

THE TWENTY HYMNALS & THE UNION HYMNAL

APPENDIX B

No.	Hymn	Author	MHB 1900/ 1933	CH (CCH) (1887/ 1933)	A&M (1861/ 1916)	SSS	HP (1983)	Ch H (1927)	CP (1950)	PHB (1968)	MsH (1911)	AHB (1965)	RS	HLL	SAS (1930)	BHB (1962)	MP (1990)	HK 1923/ 50	MLH (1949)	SDA (1987+)	PMSS (1899)	SSH	##	#
GOD THE FATHER																								
1	All people that on earth do dwell	W. Kethe-1561	2	1*	166	9*	1	229	1	1	24a	231	26	-	322	2	20	8	524	16	10	449	CH SSS	19
2	O worship the King	Sir R Grant-1833	8	2*	167	11*	28	9	17	6	-	248	73	-	-	22	528	138	44	83	23	419	CH SSS	17
3	Holy, holy, holy, Lord God almighty	Bishop Heber (1826)	36	33*	160	22*	7	1	222	105	-	227	25	-	-	42	-	68	18	73	5	415	CH SSS	16
4	O God our help	I. Watts-1719	878	48*	165	513*	358	601	52	238	-	242	47	451	919	71	498	120	696	103	51	406	CH SSS	19
5	Let us with a gladsome mind	Milton (Transl.)	18	8*	-	765*	27	11	44	233	-	20	-	575	912	15	415	90	21	112	45	171	CH SSS	17
6	Rejoice the Lord is King	C. Wesley-1746	247	137*	202	155*	243	135	161	-	-	210	-	-	-	190	575	148	152	221	-	-	CH SSS	13
7	Praise my soul the King	H. F Lyte-1834	12	9*	298	1*	13	21	18	7	-	247	32	-	303	23	510	142	45	4	27	175	CH SSS	18
8	O for a thousand tongues	C. Wesley-1738	1	150*	522*	243*	744	166	180	-	-	270	936	824	328	212	496	-	187	250	64	-	CH A&M SSS	16
9	We praise we worship thee	Anon (Collected by Derby 1825)	-	3*	-	-	443	3	14	-	-	-	-	-	-	33	-	-	-	-	-	-	CH	5
10	To God be the glory	Frances Jane van Alstyne 1820-1915	313	-	-	23*	463	-	-	-	-	280	7	862	692	32	708	-	-	341	-	-	SSS	10
11	Ye servants of God	C Wesley-1745	426	73*	704	212*	278	168	66	-	-	336	74	-	306	37	784	197	535	256	-	-	CH SSS	15
12	My God how wonderful	F W Faber	73	11*	169	-	51	27	24	237	-	10	-	-	-	64	468	-	-	-	21	-	CH	11
13	The Lord is King lift up thy	J Conder-1824	-	58*	659	-	58	25	58	-	-	239	-	-	-	194	656	-	547	-	-	420	CH	10
14	I sing the almighty power	I Watts	46	46*	-	-	334	-	33	-	-	241	-	-	-	58	293	-	-	88	-	73	CH	9
15	Eternal light	Rev T.Binney (1798-1874) ¹	544	12*	-	-	458	36	21	-	-	4	-	-	-	51	-	-	366	-	-	414	CH	9
16	Holy holy holy is the Lord	F. J Crosby	-	33	-	223*	-	-	-	-	-	-	-	-	-	-	239*	-	-	-	-	-	SSS	2
17	Ten thousand times	H. Alford	828	550*	222	1024*	-	221	-	-	-	437	43	-	-	407	-	-	444	433	412	487	CH SSS	12
18	Praise him Praise him Jesus our blessed ...	Mrs. van Alstyne	-	-	-	208*	-	-	688	-	-	-	12	849	-	215	559	-	-	249	-	174	SSS	8
19	With harps and with vials	A. T Plerson	-	-	-	1023*	-	-	-	-	-	-	20	-	-	-	773	-	-	With songs & honours	-	-	SSS	4
20	All Hail the power	E. Perronet-1779	91	136*	300*	203*	252	139	163	56	-	265	1	206	307	180	13	5	155	229	56	482	CH A&M SSS	19
21	God moves in a mysterious way	W. Cooper-1779	503	56*	373	516*	65	31	56	-	-	403	510	310	785	53	193	54	390	107	-	-	CH SSS	16
22	All creatures of our God	W. H Draper	28	-	-	-	329	13	31	219	-	251	-	-	-	-	7	2* / 3* (1950)						

¹But Moffat and Patrick's handbook (p.16) says "It was composed at Newport where Thomas Binney was then minister..."

No.	Hymn	Author	MHB 1933	CH (CCH) (1887/ 1933)	A&M (1861/ 1916)	SSS	HP (1983)	Ch H (1927)	CP 1950	PHB 1968	MsH 1911	AHB (1965)	RS	HLL	SAS (1930)	BHB (1962)	MP (1990)	HK 1923/ 50	MLH (1949)	SDA (1987+)	PMSS (1899)	SSH	##	#	
Jesus Christ: His Birth																									
23	Christians awake	J. Byrom-1749	120	82*	61	-	96	54	83	-	-	97	-	-	936	93	80	-	71	-	72	190	CH		13
24	O come all ye faithful	F. Oakeley & compliers	118	80*	59	31*	110	55	85	45	-	106	40	-	929	104	491	113	63	132	-	458	CH SSS		17
25	Hark the herald angels sing	C. Wesley-1739	117	81*	60	30*	106	46	84	42	-	112	42	-	931	98	211	65	67	122	74	193	CH SSS		18
26	As with gladness men of old	W. C Dix	132	90*	79	-	121	63	95	60	-	126	-	-	935	90	39	14	77	123	69	188	CH		16
27	While shepherds watched	N. Tate-1700	129	87*	62	33*	120	42	80	55	-	123	501	-	934	113	764	194	64	139	82	198	CH SSS		18
28	It came upon the midnight clear	Sir Arthur Sullivan	130	86*	-	-	108	47	88	-	-	104	-	-	-	101	345	74	75	130	76	457	CH		13
29	To us a child of hope	M. Bruce	-	-	-	34*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	197	SSS		2
30	Come, sing the sweet song	Mrs. R N Turner	-	-	-	54*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	SSS		1
31	Once in Royal David's city	Mrs. Alexander	859	720*	329	32*	114	69	89	47	-	107	-	-	938	106	539	139	793	149	79	186	CH SSS		17
32	Never shone a light so fair	F J. Crosby	-	-	-	27*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	SSS		1
33	O little town of Bethlehem	Bishop P. Brooks	125	758*	642	26*	113	-	718	46	-	122	-	-	-	105	503	-	78	135	78	192	CH SSS		14
34	In the fields with their flocks	John E. West	-	759*	-	-	-	43	-	-	-	-	71	-	-	-	-	-	299	-	75	-	CH		5
35	All this might	William Austin (1633)	-	761*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	CH		1
36	Good Christian men rejoice, with hearts	J M Neale-1853-1854	143	765*	-	-	104	58	716	-	-	181	-	-	-	97	196	-	-	173 Good Christian friends rejoice	-	-	CH		9
37	See in yonder manger	Edward Caswall-1814-1878	-	528*	-	-	-	51	-	-	-	-	-	-	-	-	-	-	-	-	-	-	CH		2
38	Thou didst leave thy throne	Emily E S. Elliot	150	535*	776	35*	154	67	92	-	-	277	-	-	-	111	697	-	796	140	105	195	CH SSS		14
39	Joy to the world	Isaac Watts	-	-	-	111*	77	-	-	-	-	-	-	-	-	-	393	-	-	125	-	-	SSS		3
40	Hark the glad sound	P. Doddridge-1735	82	77*	53*	25*	106	40	74	33	-	82	60	-	930	81	210	64	65	-	122	-	CH A&M SSS		16
41	O sing a song of Bethlehem	Edited by Benson -1899	-	-	-	-	-	74	-	-	-	-	-	-	-	-	-	-	-	144 O sing a song of Bethlehem	-	208*	SSH		3
42	Who is he?	B. R. Hanby	151	-	-	66*	-	77	-	-	-	284	34	613	-	134	767	-	-	150	112	216	SSS		11
Jesus Christ: His Death																									
43	Man of sorrows	Bliss	176	-	-	102*	228	693	-	79	-	159	89	99	13	186	458	-	-	-	147	-	SSS		11
44	Not all the blood	I. Watts	234	143* (CCH)	-	117*	-	-	-	-	-	157	217	800	172	-	-	-	240	-	245	-	CH SSS		9

No.	Hymn	Author	MHB 1900/ 1933	CH CCH 1887/ 1933	A&M (1861/ 1916)	SSS	HP (1983)	Ch H 1927	CP (1950)	PHB (1968)	MsH (1911)	AHB (1965)	RS	HLL	SAS (1930)	BHB (1962)	MP (1990)	HK 1923/ 50	MLH (1949)	SDA (1987+)	PMSS (1899)	SSH	##	#
45	Alas! and did my Saviour.. <i>Cine Yesu anculle</i>	Isaac Watts	-	-	-	630*	-	-	130	-	-	-	553	2	3	-	-	-	-	163	-	-	SSS	6
46	There is a green hill far away	Mrs.Alexander W.Horsley	180	725*	332	1134*	178	105	136	187	67	163	121	-	812	149	674	-	794	164	155	245	CH SSS	18
47	When I survey- <i>Pa kulolesha 'lupanda</i>	I. Watts & complers-1707	182	112*	108	115*	180	106	131	84	62	164	573	40	2	151	755	190	102	154 /155	157	478	CH SSS	20
48	Hail thou once despised Jesus- <i>Yesu ballmusulle</i>	John Bakewell	-	140*	-	-	222	-	162	-	-	259	-	-	927	173	203	-	108	-	59	-	CH	9
49	Jesus keep me near- <i>Yesu ni ku Kalfall</i>	F.J van Alstyne	199	-	-	134*	-	-	-	-	-	-	390	-	854	-	-	-	-	312	-	-	SSS	5
Jesus Christ-His Resurrection																								
50	The day of resurrection	JM Neale, from the Grk.of St John of Damascus	208	123*	132	-	208	123	141	-	-	190	-	-	-	162	-	-	127	-	-	481	CH	10
51	Christ the Lord is risen to-day- <i>Klitsitu naimo lelo, Aleluya</i>	Jane E. Leeson	204	121*	131	158*	192	118	145	89	-	183	-	-	922	154	76	24	133	166	158	480	CH SSS	17
52	Jesus lives thy terrors now! - <i>Yesu allyalma</i>	Frances E. Cox, from German of CF.Gellert	216	122*	140	-	198	121	147	-	-	187	-	-	-	158	373	78	137	-	-	-	CH	11
53	Low In the grave he lay	R.Lowry	211	-	-	152*	202	-	-	-	-	-	352	726	923	160	453	-	-	-	-	-	SSS	2
54	Haleluya! Haleluya hearts to heaven- <i>Aleluya Aleluya twayawila....</i>	Bishop C. Wordsworth	-	127*	137	153*	-	126 Halle lujah	-	-	-	-	-	-	-	-	-	-	142	-	163	-	CH SSS	6
55	Jesus is risen- <i>Owe ukwima...</i>	E.A.Barnes	-	-	-	146	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	SSS	2
56	The strife is over	Francis Pott(1832-1909) from his Latin trans.	215	126*	135	-	214	122	148	-	-	192	-	-	-	163	670	172	134	172	-	-	CH	12
57	The head that once was crowned	T.Kelly (1820)	244	142*	301	141	208	131	164	98	-	207	68	169	-	192	647	-	159	199	174	-	CH SSS	16
58	Welcome happy morning	J Ellerton; from Venantius Fortunatus	212	133*	497	-	-	115	139	-	-	195	-	-	-	165	-	-	126	-	-	-	CH	8
Jesus Christ- His Priesthood																								
59	All glory...and honour	J.M.Neale; from St. Theodulph	84	723*	98*	-	160	91	120	85	-	166	-	-	-	114	9	4	82	230	-	-	CH A&M	13
60	The son of God goes forth to war- <i>Ni mwana Lesa aleya ku.</i>	Bishop Heber (1827)	816	433*	439	695*	-	530	502	-	-	457	-	-	-	558	-	-	317	-	396	259	CH SSS	11
61	When all thy mercies- <i>Lintu nakutumanina</i>	J.Addison(1712)	413	61*	517	515*	573	26	49	-	-	568	508	-	-	77	751	-	32	-	-	-	CH SSS	12
62	He sendeth sun		-	335* CCH	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	CH	1
63	For the beauty of the earth	F.S.Pierpoint	35	43*	663	-	333	17	37	-	-	18	-	-	-	8	152	43	-	565	15	166	CH	13
64	Hark the song of Jubilee - <i>Umfweni ululimbo (d'td'sisfm)</i>	James Montgomery (1771-1854)	829	325*	-	-	-	389	325	-	-	317	-	-	-	-	-	66	477	-	486	-	CH	8
65	The Church's one foundation	S.J.Stone (1839-1900)	701	212*	215	228*	515	205	254	200	-	425	50	-	-	263	640	-	464	348(The church has one..)	-	-	CH SSS	14

No.	Hymn	Author	MHB 1900/ 1933	CH (CCH) (1887/ 1933)	A&M (1861/ 1916)	SSS	HP 1983	Ch H 1927	CP (1950)	PHB (1968)	MsH (1911)	AHB (1965)	RS	HLL	SAS (1930)	BHB (1962)	MP (1990)	HK (1923/ 50)	MLH (1949)	SDA 1987	PMSS (1899)	SSH	##	#
Jesus Christ- His Priesthood																								
66	Saviour blessed saviour - <i>Mwe Katula wesu shumfweni...</i>	G.Thring	672	153*	305	-	274	476	-	-	-	-	669	-	-	459	-	-	372	-	290	255	CH	10
67	I heard the voice of Jesus	H. Bonar	154	351*	257*	216*	136	410	376	-	-	513	174	797	213	436	275	70	293	465	463	462	CH, A&M, SSS	18
68	Come unto me ye weary - <i>Iso ko ndi wanaka</i>	WC Dix-	328	343*	256	374	-	390	372	-	-	470	-	670	-	412	-	-	220	-	458	226	CH SSS	12
69	Hail to the Lord's... <i>Tucalele Imfumu mwana..</i>	J.Montgomery (1821)	245	314*	219	67	125	154	326	31	-	129	533	204	-	80	204	62	478	-	171	-	CH	16
70	Lord thy word abideth	Slr H.W.Baker	308	204*	243*	-	476	199	232	133	-	305	-	-	-	250	446	-	10	-	-	-	CH A&M	10
71	Jesus thou joy of loving- <i>Yesu wa nseko</i>	R.Palmer (from Latin)	109	282*	190	285*	258	420	291	-	-	380	601	138	605	207	-	80	179	242	256	-	CH SSS	16
72	Jesus calls us- <i>Yesu Mfumu aletwita muno</i>	Mrs. Alexander	157	491*	403	762*	141	500	451	-	63	442	489	-	-	416	359	-	216	285	-	285	CH SSS	15
73	Rock of ages	A.M.Toplady (1775)	498	368*	184	237*	273	413	477	-	86	492	164	794	165	458	582	151	654	300	237	476	CH SSS	19
74	At the Name of Jesus	Caroline M. Noel	-	151*	306	-	74	178	167	57	-	254	-	-	871	199	41	-	-	232	57	269	CH	13
Jesus Christ- His Kingdom & Relgn																								
75	Jesus shall reign	I. Watts (1719)	272	320*	220	1084*	239	388	158	-	-	320	646	203	996	184	379	79	469	227	488	486	CH SSS	17
76	The Lord's our rock	VJ Charlesworth (1880)	-	-	-	539	-	-		-	-	-	-	-	-	-	-	-	-	528	-	-	SSS	2
77	One there is...others, oh _ <i>Yesu atutemwa</i>	Miss M. Nunn	100	169	-	65*	149	145	183	-	-	-	108	855	226	214	542	-	190	-	133	261	SSS	14
78	O Jesus ever present- <i>Yesu pefye mwabapo</i>	Canon Tuttle (1864)	-	165*	-	-	-	176	196	-	-	-	-	-	-	-	-	-	-	-	-	-	CH	3
79	O God of Bethel- <i>Mwe Lesa baku Betele</i>	P.Doldridge-(1702-51)	607	55*	-	514*	442	562	55	-	-	561	23	-	792	550	-	117	37	-	50	80	CH SSS	14
80	Begone unbelief- <i>We fibi fuma</i>	John Newton (1725-1807)	511	390*	-	14*	667	-	396	-	-	519	-	-	791	573	-	-	392	-	-	-	CH SSS	9
81	Jesus sought me - <i>Yesu kale amfwalle nalyu</i>	VJ Charlesworth	-	-	-	-	-	-	-	-	-	-	-	-	329&?	-	-	-	-	-	-	-	SAS?	1
82	Who came down from	E.L.Nathan	-	-	-	75	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	SSS	1
83	The great physician- <i>Shiranga all mupepl</i>	Wm. Hunter	-	-	-	89*	-	-	-	-	-	-	291	-	29	-	-	-	-	254	-	-	SSS	4
84	Sing a hymn to Jesus	Edwin Paxton Wood (1820-85)	-	686*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	66	-	CH	2
The Holy Spirit																								
85	Come Holy Ghost our hearts Inspire- <i>Mwise Musiplitu mwise</i>	C.Wesley (1740)	779	190*	599	189*	469	196	226	-	-	288	542	-	529	244	90	28	592	-	-	-	CH SSS	14

No.	Hymn	Author	MHB 1900/ 1933	CH CCH 1887 1933	A&M 1861/ 1916	SSS	HP 1983	ChH 1827	CP (CH/C CH) 1950	PHB 1968	MsH 1911	AHB 1965	RS	HLL	SAS	BHB	MP 1990	HK	MLH 1949	SDA	PMSS	SSH	##	#
108	My faith looks up to you- <i>Nabebeta imwe mwall pa Kalfail</i>	Ray Palmer (1830)	238	370*	-	235*	683	415	479	-	8	507	580	-	780	549	469	-	395	517	258	474	CH SSS	16
109	O'er the gloomy hills	W.Williams & J.Rippon	-	323*	-	1068	-	-	320	-	-	-	-	-	-	388	-	-	475	-	-	-	CH SSS	5
110	Saviour lead me- <i>Yesu nyensha nlluba</i>	F.M.D	-	-	-	537*	-	-	-	-	-	-	370	-	850	-	-	-	-	-	-	-	SSS	3
111	O, Jesus I have promised	Bode	526	499*	-	606*	704	508	-	-	49	365	51	-	813	298	501	-	508	-	289	287	CH SSS	14
112	Hark the sounds of holy voices	Bishop C. Wordsworth	830	331*	436	-	-	-	362	-	-	463	-	-	-	-	-	-	-	-	423	-	CH	6
113	Work for the night is coming	Mrs Coghill	-	-	-	778*	-	357	-	-	-	-	429	489	-	-	-	-	507	375	350	-	SSS	7
114	When upon life's billows- <i>Mu bulanda bonse ubo usanga</i>	?	-	-	-	745*	-	-	-	-	-	-	5	-	-	-	-	-	-	-	-	-	SSS	2
115	Hark my soul, it is my Lord- <i>Umfwa we m'tima wandi</i>	W.Cowper (1768)	432	352*	260*	365*	521	417	374	-	-	533	565	352	-	414	209	-	189	-	-	463	CH SSS A&M	14
116	Thou say'st take up thy cross- <i>Sumbulo lupanda</i>	Francis Turner Paigrave	158	444*	-	-	-	-	524	-	-	-	-	-	-	-	-	-	-	-	380	-	CH	4
117	A soldier of the cross- <i>Bushe ndi mushilikale</i>	Isaac Watts	-	-	-	672*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	SSS	1
118	Soldiers of the cross- <i>Mwe fita fya lupanda</i>	Bishop W.Walsham How	-	304*	588	-	-	341	548	-	-	585	-	-	642	524	-	-	436	-	493	-	CH	9
119	Onward Christian soldiers	S.Baring-Gould	822	701*	391	706*	718	535	527	235	26	562	460	-	-	520	543	-	346	612	391	557	CH SSS	17
120	Take my life	Miss Havergal	400	487*	-	616*	705	512	458	135	79	641	587	-	480	527	624	-	267	330	292	523	CH SSS	17
121	Nearer my God to Thee- <i>Kamupalamine Lesa wandi</i>	Mrs. Adams (1841)	468	490*	277	581*	451	475	480	-	36	-	569	-	880	598	482	-	369	-	286	519	CH SSS	15
122	Jesus saviour pilot me- <i>Yesu muntungulule</i>	D.Hopper (1871)	-	-	-	556*	-	706	-	-	-	-	330	-	268	543	-	-	-	551	-	250	SSS	7
123	O master let me walk	Dr.Gladden	600	510*	-	-	802	339	553	-	-	-	-	-	592	518	-	-	-	574	-	587	CH	9
124	He leadeth me - <i>Anondola anondola, na ku mutima...</i>	J.H.Gilmore	-	695*	-	542*	-	-	-	-	-	-	-	414	790	-	-	-	-	537	-	-	CH SSS	5
125	When peace like a river - <i>Ilintu mutende uleya</i>	HG Spafford	-	-	-	901*	-	-	-	-	-	-	413	-	786	-	757	-	-	530	-	-	SSS	5
126	Lord speak to me - <i>Mwe Mfumu munsoshe nsose</i>	Frances R Havergal	781	520*	356	786*	553	338	552	-	-	597	602	292	612	514	444	-	509	541	334	594	CH SSS	17
127	O, where are the reapers- <i>Bushe abalimi nga balikwi</i>	E.E.Rexford	-	-	-	749*	-	-	-	-	-	-	639	-	-	-	-	-	-	366	-	-	SSS	3
128	There is a land of purer...	I.Watts (1707)	649	539*	536	1016	822	592	359	-	19	436	474	-	752	614	-	-	427	449	438	-	CH SSS	15
129	Hide me o, my Saviour - <i>Mfisa mwe Mfumu</i>	F.J.Crosby	-	-	-	520*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	SSS	1
130	I need thee	Mrs. Hawks (1872)	475	694*	-	577*	524	700	416	-	-	-	568	-	882	475	288	-	-	483	372	-	CH SSS	12

No.	Hymn	Author	MHB 1900/ 1933	CH (CCH) 1887/ 1933	A&M 1861/ 1916	SSS	HP 1983	ChH 1927	CP (CH/C CH) 1950	PHB (1968)	MsH 1911	AHB 1965	RS	HLL	SAS 1930	BHB 1962	MP 1990	HK 1923/ 50	MLH 1949	SDA 1987	PMSS 1899	SSH	##	#
131	Lord of our life and God of our salvation- <i>Mfumu ya bumi Lesa wa mu mulu</i>	P Pusey	729	211*	214	-	-	216	508	-	-	405	-	-	-	-	441	100	449	514	19	-	CH	11
132	Jesus still lead on - <i>Yesu mutwenshe</i>	Jane L Borthwick; from the German of Zinzendorf	624	455*	669	-	-	567	490	-	-	-	-	-	-	544	-	-	-	-	-	495	CH	7
133	Peace perfect peace	Bishop E.H Bickersteth	501	405*	537	726	-	444	414	-	34	422	437	342	771	584	555	-	405	463	264	524	CH SSS	17
134	Jesus the very thought of thee	E.Caswall; from the Latin	-	158*	178	60*	265	422	173	58	-	536	511	21	332	205	386	-	180	241	255	-	CH SSS	16
135	How sweet the name of Jesus	J Newton (1779)	99	161*	176	112*	257	419	182	-	-	260	322	25	320	203	251	-	87	238	251	-	CH SSS	16
136	I hear the words of love	H Bonar	-	-	-	882*	-	-	-	-	-	503	216	790	-	-	-	-	-	-	-	-	SSS	4
137	Art thou weary- <i>Bushe lwe naunaka</i>	J M Neale	320	339*	254	401*	-	391	366	-	54	467	150	658	38	409	-	-	81	-	240	483	CH SSS	15
138	Jesus son of God- <i>Yesu yu Mwana Lesa Yesu</i>	Local melody	-	744	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1
139	We love the place O, God- <i>Cifulo twatemwa</i>	W bullock & Sir HW.Baker	677	241*	242	-	-	236	248	-	-	13	-	-	-	283	731	-	-	-	-	-	CH	8
140	For ever with the Lord- <i>Pefye kull Lesa</i>	J. Montgomery (1835)	658	544*	231	917*	-	583	-	-	-	428	348	432	735	609	-	-	434	-	421	-	CH SSS	12
141	The sands of time are sinking	Mrs Cousins	637	306*	-	975*	-	581	773	-	-	-	411	137	-	776	-	-	439	-	-	-	CH SSS	9
142	I lay my sins on Jesus	H.Bonar	-	-	769	870	-	694	-	-	-	-	281	797	9	-	-	-	-	298	242	-	SSS	8
Morning																								
143	New every morning	J.Keble	-	-	4*	-	636	259	596	-	-	43	-	568	-	678	480	-	734	-	-	-	A&M	9
144	Awake my soul and with the sun- <i>We mutima shi shibuka</i>	Bishop Thomas Ken (1692)	931	585*	3	251*	632	256	590	-	-	34	24	567	-	672	-	16	729	611	497	139	CH SSS	16
145	Sleepers wake	?	-	-	-	-	-	-	-	-	-	77	-	-	-	-	-	-	-	-	-	-	-	1
146	O, Lord it is a blessed thing- <i>Mwe Mfumu e cawamisha</i>	William Walsham How (1823-97)	-	263*	-	-	-	-	276	-	-	-	-	-	-	-	-	-	-	-	-	-	CH	2
147	When morning glids the skles	E Caswall; from the German	113	155*	303	-	276	167	194	-	33	271	-	-	-	685	756	191	548	43	508	184	CH	15
148	Hail sacred day of earthly rest	G.Thring (1863)	-	248*	-	-	-	269	-	-	-	-	-	-	-	-	-	-	-	-	533	-	CH	3
149	The dawn of God's dear Sabbath	Ada Cross (1844)	-	250*	-	273*	-	-	-	-	-	-	-	-	-	-	-	-	-	40	-	-	CH SSS	3
150	A day of rest and gladness	Christopher Wordsworth (1807-85)	-	252*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	CH	1
Evening																								
151	Glory to Thee my God this night- <i>Lesa wandi natoteia pa nkombo.....</i>	Bishop Ken (1692)	943	598*	23	301*	642	-	617	210	-	64	-	570	866	694	176	49	-	-	-	146	CH SSS	14

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152	Saviour Breathe an evening blessing	Edmeston (1820)	-	609*	-	286*	-	285	-	-	64	-	-	-	-	-	-	-	748	49	522	152	CH SSS	8
153	When the day of toil is done	Canon J. Ellerton (1870)	975	543*	-	-	-	584	-	-	-	-	-	-	-	-	-	-	-	-	-	-	CH	3
154	Sweet Saviour bless us	F.W.Faber	-	259*	28	-	-	-	634	212	-	-	-	-	-	-	-	-	609	-	543	441	CH	7
155	Sun of my soul- <i>Nimwe kasuba ka mwao</i>	J Kebble	942	599*	24	302*	646	292	621	-	43	62	947	571	861	703	618	-	749	502	523	440	CH SSS	18
156	The day thou gavest- <i>Kasuba mwatupa nakawa</i>	Canon J.Ellerton	667	610*	477	-	648	289	626	214	-	52	949	-	-	706	641	162	614	56	544	564	CH	16
157	Abide with me- <i>Mube na ine</i>	HF.Lyte (1847)	948	600*	27	297*	665	286	622	218	28	500	948	-	862	686	4	-	752	-	510	460	CH SSS	17
158	Saviour again- <i>Mwe Mfumu no mutima umo</i>	J. Ellerton	691	257*	31	291*	643	301	635	-	21	63	950	-	-	702	584	152	612	-	540	565	CH SSS	16
159	The day is past- <i>bushiku bu bwala natota mwe Mfumu</i>	JM. Neale; from the Greek	951	605*	21	-	-	287	613	-	-	65	-	-	-	705	-	-	737	-	526	435	CH	10
160	Father in high heaven dwelling	Rawson (1853)	938	603*	-	288*	640	283	624	-	-	50	944	-	-	692	-	-	754	-	-	433	CH SSS	11
161	Now the day is over- <i>Akasuba kawa</i>	S.Baring-Gould	944	743*	346	296*	-	288	627	-	-	59	-	-	-	698	-	-	836	52	518	150	CH SSS	12
162	Millions within thy courts	James Montgomery (1771-1854)	-	261*	-	-	-	-	633	-	-	-	-	-	-	-	-	-	-	-	-	-	CH	2
163	At even ere the sun was set- <i>Lyo kawile pa cungulo</i>	H. Twiss	689	256*	20	79*	142	277	632	-	77	49	163	-	565	688	43	15	753	-	512	461	CH SSS	17
164	Lord dismiss us	H.J.Buckoll	693 *870	244*	577	287*	652	299	282	-	-	56	945	506	-	762	-	95	607	64	600	-	CH SSS	15
Prayer																								
165	<i>"Upepe Lesa, wilaepapa fintu fimbil"</i>	(Local tune)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
166	A little lamb went straying- <i>Upepe ku macaca</i>	Local melody, by W.Freshwater?	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	25	SSH	1
167	What a friend we have - <i>Yesu e kaafwa wesu</i>	Joseph Scriven	538	-	-	319*	559	701	371	-	-	612	559	459	607	343	746	-	339	499	361	528	SSS	15
168	Revive thy work O, Lord- <i>Millimo mukushe.</i>	A. Midlane	738	-	766	309*	780	679	-	-	-	137	65	869	578	391	578	-	600	-	-	598	SSS	13
169	Come, Kingdom of our God- <i>Ubufumu bwise</i>	John Johns (1801-47)	-	310*	-	-	-	-	332	-	-	-	-	-	-	-	-	-	-	-	-	-	CH	2
170	Father hear thy children	Thomas Benson Pollock (1836-96)	-	529*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	362	CH	2
171	Lord, when we bend before thy throne	J.D.Cariyle	-	266*	244	-	-	-	-	-	-	142	-	464	-	-	-	-	569	-	-	-	CH	5
172	Our Father- <i>Batata... tuli pano</i>	Local Tumbuka tune [No.289]	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
173	In the hour of trial	James Montgomery (1771-1854)	-	472	-	-	-	525	-	-	-	-	-	-	-	-	-	-	334	491	-	448	CH	5

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174	God of pity God of Grace	Mrs. Morris (1857)	682	530*	-	-	-	240	285	-	-	-	-	-	-	431	-	-	-	-	42	159	CH	7
The Gospel																								
175	Tell me the old old story - <i>Njebe pinda Iya kale</i>	Catherine Hankey	161	682*	-	1131*	232	682	-	-	65	481	132	602	163	420	-	-	-	196	474	210	CH SSS	14
176	Whosoever will - <i>Onse utemenwe</i>	Phillip Phillips Bliss (1838-76)	-	693*	-	389*	-	-	-	-	-	-	-	-	985	-	-	-	-	-	-	-	CH SSS	3
177	Just as I am without one plea- <i>Ilyo ndi nshitebwila</i>	Charlotte Elliot	394	357*	255	473*	697	411	385	-	40	472	292	793	160	443	396	-	233	313/ 314	243	516	CH SSS	18
178	I love to hear the story	Mrs. Miller	856	710*	330	1156*	-	71	-	-	-	347	656	-	839	119	-	-	797	-	-	199	CH SSS	11
179	Rescue the perishing - <i>Mwitya baleloba</i>	Mrs. Van Alstyne	338	692	764	814*	-	681	-	-	13	-	435	-	564	522	-	-	223	367	341	-	SSS	12
180	Seeking the lost- <i>Kufwaya abaluba kweka</i>	W.A.Ogden	-	-	-	817*	-	-	-	-	-	-	170	-	-	-	-	-	-	373	-	-	SSS	3
181	Come to the Saviour now - <i>Mwise kwa Yesu mwikokola</i>	J.M.Wigner	-	-	-	1165*	-	-	-	-	-	-	266	682	-	-	-	-	-	-	457	-	SSS	4
182	Bringing in the sheaves- <i>Tanda ulucelo.</i>	K.S.	-	-	-	757*	-	-	-	-	-	-	-	-	905	-	-	-	-	369	-	-	SSS	3
183	There 's a call comes- <i>Kulyu bwite bulefuma kwi shilya</i>	C.H.Gabriel	-	-	-	1082*	-	-	-	-	-	-	628	-	-	-	-	-	-	-	-	-	SSS	2
184	There are lonely hearts	George Cooper	-	-	-	802*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	347	-	SSS	2
185	We have heard- <i>Ifwe natumfwa</i>	Mrs.PJ Owens	316	-	-	1079*	-	680	-	-	-	330	200	692	-	399	730	-	490	340	496	-	SSS	11
186	Sing them over again- <i>Mwimbe kabili kuli 'ne</i>	Phillip Phillips Bliss	-	-	-	357*	-	-	-	-	-	-	177	721	64	-	-	-	-	286	-	298	SSS	6
187	O happy day that fixed my choice- <i>Buno bushiku kushuka</i>	Doddridge	744	354	-	866*	702	499	517	-	-	-	622	836	308	297	499	-	291	-	263	520	SSS	14
188	Sound the battle cry	W.F.Sherwin	-	-	-	703*	-	-	-	-	-	-	388	-	649	525	-	-	-	614	394	349	SSS	7
189	I 'm not ashamed	I Watts (1674-1748)	-	-	-	883*	677	-	467	-	-	501	611	-	-	292	323	-	-	-	-	-	SSS	8
190	Simply trusting- <i>Ncetekela Yesu pe nshita ne nshiku..</i>	Edgar Page Stites (1837)	517	-	-	836*	-	-	-	-	-	-	-	-	506	-	-	-	-	-	267	-	SSS	4
191	Pass me not O loving Saviour- <i>Mwe Katula mwincillila</i>	Frances Jane van Alstyne	335	-	-	488*	-	-	-	-	-	-	260	-	167	-	-	-	222 ²	569	236	-	SSS	7
192	Saviour like a shepherd- <i>Bonse lumbanyeni Lesa wesu</i>	[Anonymous- 1836]	609	-	-	1164*	-	554	-	-	-	-	-	-	834	-	-	-	811	545	216	238	SSS	8
193	Jesus my Lord to thee I cry- <i>Yesu Mfumu napapata</i>	Eliza. H. Hamilton	-	-	-	476*	-	-	-	-	-	-	-	-	176	-	374	-	-	-	-	-	SSS	3
194	There is a fountain - <i>Kafukauka kalipo</i>	W.Cooper (1770)	201	373	633	129*	-	692	765	-	-	509	137	791	80	148	671	-	112	-	239	-	SSS	14
195	We speak of the land- <i>Bashuka balangwe mpanga</i>	Mrs. E. Mills	-	-	-	923*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	SSS	1

²The first line here is "Pass me not O gentle Saviour"

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196	Brightly gleams	T.J. Potter	617	683*	390	805*	-	538	-	-	-	549	-	-	-	464	-	-	822	-	192	345	CH SSS	10
197	Here we offer grief and pain	Thomas Bilby	-	-	-	-	-	589*	-	-	-	-	-	-	-	-	-	-	-	-	424	-	ChH	2
198	Knocking, knocking what is there?	Mrs Harriet B. Stowe	-	-	-	422*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	466	489	SSS	3
199	I will sing of my redeemer	P.P.Bliss	-	-	-	896*	-	-	-	-	-	-	17	847	-	-	-	-	-	343	127	-	SSS	5
200	Stand up for Jesus	G. Duffield	821	687*	542	680*	721	532	519	-	4	586	52	487	-	556	617	-	342	618	395	336	CH SSS	17
201	I hear thy welcome voice- <i>Ishiw/ndeumfwa</i>	Lewis Hartsough (1828-1919)	351	-	-	475*	-	689	-	-	-	-	269	-	422	-	-	-	-	282	-	-	SSS	6
202	There are angels hovering - <i>Bangeli baliko</i>	(Old English melody)	-	-	-	343*	-	-	-	-	-	-	270	-	77	-	-	-	-	-	-	-	SSS	3
203	I have heard of a Saviour's love	Phillip Phillips Bliss	-	-	-	1182*	-	-	-	-	-	-	-	-	164	-	-	-	-	-	125	-	SSS	3
204	God loved the world- <i>Lesa wesu atemenwe calo</i>	(Local melody)	-	-	-	-	-	-	-	-	-	-	114	-	180	-	-	-	249	-	-	-	?	3
205	When the roll is called up yonder- <i>Apwe penga lyakwa...</i>	B.M.J.	-	-	-	983*	-	-	-	-	-	-	-	-	958	-	-	-	-	216	-	-	SSS	3
206	Shall we gather at the river	Rev. R. Lowry	-	-	-	1000*	-	-	-	-	-	-	664	-	966	-	-	-	-	432	-	101	SSS	5
207	Have you been to Jesus?	E.A. Hoffman	-	-	-	379	-	-	-	-	-	-	171	698	355	-	-	-	-	-	-	-	SSS	4
208	Blessed assurance- <i>Nomba kwishiba</i> naishiba	F.J.Crosby	422	-	-	873*	668	-	-	-	-	-	417	-	254	493	59	-	-	462	-	-	SSS	8
209	Once more my soul- <i>Nalimbi 'Iyo we mutima wandi</i>	E.L.Nathan	-	-	-	474	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	SSS	1
210	Return O wanderer- <i>Bwela mwana walubile</i>	T. Hastings (1831)	-	342	628	456*	-	166*	-	-	-	-	255	-	191	-	-	-	-	-	469	-	SSS ChH	7
211	Sinners Jesus will receive- <i>Yesu alta babi</i>	Mrs. Bevan	322	346	-	390*	-	394	-	-	-	478	-	-	73	-	-	-	-	-	-	-	SSS	6
212	When the mists have rolled- <i>Apo fube fube aya</i>	(arr.) Annie Herbert	-	-	-	945*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	443	-	SSS	2
213	He dies, he dies the lowly man	Russell Hurditch	-	-	-	171*	-	-	-	-	-	-	-	209	-	-	-	-	-	-	-	-	SSS	2
214	What did he do? (O listen to my wondrous story) <i>Mwe umfweni mbila nsuma</i>	(Anonymous)	-	-	-	-	-	-	-	-	-	-	881*	-	-	-	-	-	-	-	-	-	RS	1
215	Though art my rock- <i>Cilibwe candi mwae mupusushi</i>	Mrs C.E. Breck	-	-	-	525*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	SSS	1
216	I am (m) not ashamed to..	Isaac Watts	-	432*	-	883	-	-	-	-	-	501	-	-	-	-	323	-	-	-	-	-	CH SSS	4
217	Amid the trials- <i>Mu kweshiwa muntu mpona</i>	E.D.Mund	-	-	-	566	-	-	-	-	-	-	386	-	-	-	-	-	-	-	-	-	SSS	2
218	Crown Him, crown Him- <i>Mufwiike ngala Kristu</i>	Matthew Bridges (1800-94); Godfrey Thring (1823-1903)	271	-	-	94*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	SSS	2

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219	Turn thee, O lost one- <i>Bwela we waluba we wanaka</i>	F.J.Crosby	-	-	-	449*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	SSS	1
220	There 's a land that is fairer- <i>Kuli calo cisuma</i>	S.F.Bennett	-	-	-	964*	-	-	-	-	-	-	305	-	751	-	-	-	-	428	-	-	SSS	4
Holy Communion																								
221	By Christ redeemed- <i>Natulubuhwa na Yesu</i>	George Lawson	773	284*	-	-	600	322	305	-	-	372	-	111	-	311	-	-	666	402	-	-	CH	10
222	This is my body which is given- <i>Mubili wandyu...</i>	Charles Lawrence Ford (1830-1900)	-	292*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	CH	1
223	Bread of heaven - <i>Kandyo mukate uyu</i>	J.Conder	769	291*	318	-	-	-	304	-	-	370	-	-	772	309	-	-	655	-	-	-	CH	8
224	Jesus Great Redeemer- <i>Yesu ni Katula</i>	?	-	482*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	CH	1
225	According to thy gracious- <i>Shiwi lyenu</i>	James Montgomery	763	288*	-	-	-	313	301	-	-	367	-	-	-	306	-	-	659	-	-	-	CH	7
226	I am not worthy- <i>Nshawaminwe Mfumu ine</i>	Sir HW.Baker	758	296*	323	-	-	411*	-	-	-	377	-	-	-	-	-	-	-	-	-	-	CH ChH	5
227	Here O my Lord- <i>Ni kuno twamonana mwe Mfumu</i>	H. Bonar	772	285*	715	-	608	323	306	-	-	376	-	132	-	316	230	-	664	-	-	-	CH	11
228	Jesus to thy table- <i>Ku citamba ca Mfumu</i>	Canon Baynes	770	289*	-	-	-	314	309	-	-	-	-	-	-	319	-	-	667	-	-	-	CH	6
For Young people - Isha Bana																								
229	If I come to Jesus- <i>Njise kuli Yesu</i>	Mr.Van Alstyne	-	-	-	-	-	557*	-	-	-	349	-	883	-	-	-	-	-	-	241	33*	ChH SSH	5
230	Children of the heavenly King- <i>Bana bakwa Kilistu</i>	J Cennick (1742)	696	214*	547	838*	-	574	242	-	-	550	-	410	-	-	-	-	314	-	-	310	CH SSS	10
231	In our dear Lord's garden	Elia Sophia Armitage (1841-1931)	843	660*	-	-	-	-	698	-	-	-	-	-	-	-	-	-	-	-	-	-	CH	3
232	Within the father's house - <i>Mu nanda mu mwabo</i>	Bishop Woodford	-	102* (CCH)	488	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	CH	2
233	I am so glad- <i>Ndesekela Tata</i>	Phillip Phillips Bliss (1838-76)	421	-	-	38*	-	-	-	-	-	-	671 &672	-	840	498	-	-	-	-	124	29	SSS	7
234	Jesus who lived above the sky - <i>Yesu uwall mu mulu</i>	Mrs. Ann Gilbert	146	-	-	-	-	-	-	-	-	-	-	881	835	-	-	-	-	-	130	24*	SSH	5
235	God who has made the daisies <i>Lesa uwabumblie yonse ya ...</i>	Paxton Hood (edit.)	-	714*	-	-	-	81	691	-	-	-	-	-	-	743	-	-	-	-	-	164	CH	5
236	Gentle Jesus meek and mild	Charles Wesley (1742)	842	707*	-	1149*	738	662	700	-	-	-	-	-	830	739	-	-	840	540	195	218	CH SSS	12
237	God is always near me- <i>Pefye Lesa 'lipo</i>	?	-	-	-	-	-	525* (1898 ed.)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	ChH	1
238	I'm a little pilgrim- <i>Ine ndi wa kwenda</i>	John Curwen (1848)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	284*	SSH	1
239	All things bright and beautiful	Mrs Alexander	851	713	573	-	330	18	684	-	-	233	-	-	827	733	23	-	792	93	-	68*	SSH	13

No	Hymn	Author	MHB 1900/ 1933	CH 1887/ 1933 (CCH)	A&M 1916	SSS	HP 1983	CH 1927	CP 1950 (CH/ CCH)	PHB 1968	MsH 1911	AHB 1865	RS	HLL	SAS 1930	BHB 1962	MP 1990	HK 1923/ 50	MLH 1949	SDA 1987	PMSS 1899	SSH	##	#
240	Jesus loves me	Mrs Warner (1859)	-	-	-	1155*	-	660	-	-	-	354	670	-	826	749	-	-	847	190	128	30	SSS	10
241	Jesus is our shepherd- <i>Yesu ni Kakumba</i>	Stowell	-	726*	-	1153*	-	552	-	-	-	-	667	888	-	-	-	-	-	-	207	237	CH SSS	7
242	Little children praise- <i>Mwe bana temweni Yesu</i>	Juvenile Harmonist (1857)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	not even this?	34*	SSH	1
243	God make my life- <i>Muncite mbe ulubuto</i>	Matilda Betham Edwards (1873)	845	730*	-	1143*	-	-	705	-	-	-	661	-	825	741	-	-	849	-	323	353	CH SSS	10
244	When he cometh - <i>Ilyaisa, Ilyaisa</i>	W.O.Cushing (c1860)	-	-	-	1140*	-	158	-	-	-	355	659	898	-	-	752	-	-	218	-	267	SSS	8
245	Around the throne of God in heaven- <i>Baleanga anga anga</i>	J.M.Neale	656	741*	335	-	-	600	-	-	-	452	674	896	831	608	-	-	810	-	418	88	CH	12
246	Waken Christian children	?	-	740* (CCH)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	CH	1
247	Day again is dawning	C.Newman Hall (1872)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	44*	SSH	1
248	Father we thank thee for the night	Rebecca J. Weston (c1890)	-	-	-	-	561	-	702	-	-	-	-	-	-	736	-	-	-	566 ³	-	4*	SSH	5
249	Children of Jerusalem- <i>Twina Jerusalem.....Umfweni fyo.....</i>	C.H.Bateman	837	-	-	-	163	658	-	-	-	344	-	-	-	735	70	-	-	-	193 ⁴	228*	SSH	8
250	We are but little children	Mrs. Alexander	-	722*	331	1139*	-	156	-	-	-	-	678	-	-	-	-	-	845	-	313	43	CH SSS	8
251	Let me learn of Jesus	Ella Dale (c1880)	-	747* (CCH)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	35	CH	2
252	It is a thing most wonderful- <i>icintu ca kupapisha</i>	Dr. How (1873)	854	709*	-	1152*	224	436	137	-	-	350	-	-	-	142	346	-	-	-	-	244	CH SSS	10
253	Great God and wilt thou- <i>Mwe Lesa mull bakulu</i>	Anna Jane Taylor- 1810	-	727*	-	1150*	-	550	-	-	-	-	-	-	841	-	-	-	786	-	-	54	CH SSS	6
254	Be the matter what it may - <i>Mull fyonse mune we</i>	?	-	-	-	1167*	-	-	-	-	-	-	-	-	822	-	-	-	-	-	-	-	SSS	2
255	Lord, a little band and lowly	Mrs Shelly	-	-	-	-	-	601* (1898 ed.)	-	-	-	-	-	-	-	-	-	-	-	-	209	-	ChH	2
256	When from Egypt's house - <i>Bakwa Lesa bafumine mu.....</i>	Jennette Threlfall (1821-80)	-	406* (CCH)	-	-	-	578* (573)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	CH ChH	2
257	There is a city bright - <i>Uilko musumba usuma ku mulu</i>	Mary Ann Sanderson Deck (1813-1902)	-	-	-	-	-	555* (480)	-	-	-	493	-	-	-	-	-	-	-	-	-	-	ChH	2
258	There is a better world we know	John Lyth	-	-	-	-	-	591*	-	-	-	-	-	647	761	-	-	-	-	-	-	-	ChH	3
259	There is a happy land - <i>Kwabe calo uko, icawama</i>	(Music by) W.H.Jude	-	740*	-	-	-	-	-	-	-	-	680	-	833	-	-	-	-	-	437	102*	CH SSH	5
Special Occasions																								
260	O Lord of heaven and earth...	Bish. C. Wordsworth	969	667*	365	-	337	19	670	-	-	599	49	499	-	68	-	-	617	-	25	173	CH	13
261	Standing at the portal	F.Havergal(1836-79)	955	704*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	702	-	563	374	CH	5

*This has "Father we thank you"

*Translated into Mambwe/Lungu, (No. 104) by H.E. Hemans of LMS, in the 1890s.

No	Hymn	Author	MHB 1900/ 1933	CH 1887/ 1933 (CCH)	A&M 1916	SSS	HP 1983	ChH 1927	CP 1950 (CH/ CCH)	PHB 1968	MsH 1911	AHB 1965	RS	HLL	SAS 1930	BHB 1962	MP 1990	HK 1923/ 50	MLH 1949	SDA 1987	PMSS 1899	SSH	##	#
262	Another year is dawning-Mwaka <i>upya nawisa</i>	Miss Frances Havergal	-	723* (CCH)	-	-	-	-	-	-	-	-	-	574	-	-	-	-	-	-	-	370	CH	3
263	Another year has passed away	I.P.Williams- 1859	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	361	?	1
264	From Greenlands's icy mountains	Blish. Reginald Heber-1819	801	318*	358	1070*	-	371	329	-	-	-	626	492	990	-	-	-	482	-	482	109	CH SSS	12
265	We plough the fields - <i>Tulima no kutanda</i>	JM. Campbell(f) from German of Claudius	963	630*	303	1053*	352	618	646	-	-	654	-	-	902	732	732	188	709	561	557	382	CH SSS	16
266	The whole wide world- <i>Fyalo fibe fya mwine</i>	J.Dempster Hammond- 1880	-	698*	-	-	-	-	341	-	-	-	640	-	-	395	-	-	-	-	-	115	CH	5
267	Hush blessed are the dead- <i>Abafwa bashuka</i>	Edward Henry Bickersteth (1835-1906)	-	675*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	418	-	-	-	CH	2
268	Magnificat (Mary's song-Lk.1:46- 55)	-	✓	✓	-	-	-	-	✓	✓	-	-	-	-	-	-	-	-	?	-	-	-	-	?
269	Lord's prayer	-	-	--	-	-	-	-	✓	-	-	-	-	-	?	-	-	-	?	-	?	?	-	?
270	God bless our Native land	-	880	553*	✓	1199 (tune)	-	✓	566	-	-	-	-	-	994	640	-	-	767	-	588	?	CH	8
271	Doxology	Blish. Thomas Ken (1637- 1711)	✓	✓	✓	-	-	✓	✓	-	-	-	-	-	?	-	-	-	-	-	✓	✓	?	?
Additional Hymns from CMML & UCZ																								
CMML																								
265	For all the Saints- <i>Pa bantu benu abafwile kale</i>	Mrs.Alexander	832	337*	418	-	814	220	363	159	-	460	-	-	-	403	148	41	435	421	405	-	CH	14
266	O brother have you told..?	J.M.Whyte	-	-	-	898*	-	-	-	-	-	-	608	-	-	-	-	-	-	-	-	-	SSS	2
267	I know I love you better Lord	Frances R. Havergal	-	-	-	649*	-	-	-	-	-	-	363	-	-	-	-	-	-	-	-	-	SSS	2
268	The Lord is risen - <i>Yesu alima mumfwa mwine</i>	T. Kelly (1802)	-	-	504	-	-	120	-	-	-	188	-	-	-	-	-	-	-	-	-	-	-	3
269	I am trusting thee Lord Jesus- <i>Ine nakucetekela</i>	Miss Havergal -1874	521	-	-	641*	-	695	-	-	-	498	399	-	505	432	258	-	-	535	279	251	SSS	11
270	Where will you spend eternity	Rev.E.A. Hoffman	-	-	-	430*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	SSS	1
271	God's almighty arms are round me- <i>Mu maboko yakwa..</i>	Joseph Denham Smith	-	-	-	655*	-	-	-	-	-	-	-	373	-	-	-	-	-	-	-	-	SSS	2
272	When my life's work is ended- <i>Nkamwishiba nkamwishiba</i>	F.J.Crosby	-	-	-	967*	-	-	-	-	73	-	-	-	-	-	-	-	-	-	-	-	SSS	2
273	Praise to Jesus His mercy is free	Henrietta E.Blair	-	-	-	393*	-	-	-	-	-	-	139	-	-	-	-	-	-	-	-	-	SSS	2
274	Now in a song of grateful praise	Medley	-	-	-	881*	-	-	-	-	-	-	29	219	339	-	-	-	-	-	-	-	SSS	4
275	When Jesus comes to reward-Lyo <i>Yesu akesa tulambula</i>	F.J.Crosby	-	-	-	791*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	SSS	1

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276	Years I spent in vanity- <i>Myaka ingi naposelelye</i>	Wm. R. Newell	-	-	-	-	-	-	-	-	-	-	773*	-	-	-	-	-	-	-	-	-	RS	1
277	In the land of fadeless day - <i>Mu mpanga yakwa Lesa</i>	John R.Clements	-	-	-	1012*	-	-	-	-	-	-	-	-	-	-	-	-	-	427	-	-	SSS	2
UCZ																								
6	Father of heaven whose love profound- <i>Shitwe wa luse....</i>	E. Cooper- 1805	38	-	164	-	519	5	-	-	-	483	-	-	-	39	-	36	15	-	-	443	-	9
11	Lift up your heads ye gates- <i>Sumbukeni imitwe mwe</i>	J. Montgomery (1771-1854)	890/ 265	328	586	-	227	385	324	-	-	319	-	-	-	378	418	91	-	226	-	-	-	11
19	Now thank we all our God	Catherine Winkworth; from German of Rinkart	10	50	379	-	566	29	42	26	-	22	-	-	304	18	486	108	529	559	-	454	-	15
21	<i>Tata wesu, tull pa ntanshi penu (local tune) - [Tumbuka]</i>	Rev. J.P.Chirwa	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Local tune
22	<i>Lesa wandi, Lesa wandi - (local tune) - [Tumbuka]</i>	E.Cavura	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Local tune
24	The King of love my shepherd is- <i>Mfumu ya luse Kacema</i>	Sir H. W. Baker	76	51	197	-	69	438	61	95	-	394	546	-	-	72	649	-	194	197	137	84	?	15
27	O come O come Immanuel	JM Neale & compilers; from the Latin	118	75	49	-	110	149	72	34	-	-	83	-	-	83	493	114	166	115	-	-	-	13
39	Jesus name of wondrous love- <i>Lya kutemwo kucila</i>	William Walsham How (1823-97)	-	-	-	-	-	62	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1
43	Rest of the weary- <i>Iso wanaka</i>	John Samuel Bewley Monsell (1811-75)	101	163	-	109	-	174	-	-	69	45	-	-	-	217	-	-	281	-	468	254	-	10
49	Love devine all love's excellng - <i>Mwe Lesa mwe luse lwine</i>	C.Wesley- 1747	431	157	520	242	267	479	179	134	-	67	625	-	347	595	449	103	188	-	-	-	-	15
52	<i>Ishiwi lya Mfumu lileli</i>	Local tune	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	local tune
64	We sing the praise of him who died	T.Kelly - 1815	196	-	200	-	182	109	132	-	-	72/ 498	162	834	-	156	738	-	116	-	-	-	-	11
83	Breathe on me breath of life- <i>Mwe mupu bu Lesa</i>	E.Hatch	300	194	671	-	280	1194	216	203	-	-	287	-	530	592	67	22	209	-	176	506	-	15
92	<i>Lesa mu nande yi</i>	Local tune- (Mindolo)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Local tune
94	Jesus stand among us- <i>Yesu epo mube</i>	William Pennefattheur (1816-73)	684	-	-	-	530	248	274	9	-	-	7	-	-	336	380	-	603	-	-	-	-	9
95	Father, again in Jesus name we meet	Lucy Elizabeth Georgina Whitmore (1792-1840)	-	-	-	-	-	243	-	-	-	-	3	-	-	-	-	-	-	-	-	-	-	2
97	The day thou gavest, Lord ...	J Ellerton	667	610	477	-	648	289	626	214	-	949	52	-	-	706	641	162	614	-	544	564	-	15
102	Our children, Lord in faith - <i>Mwe Mfumu twaleti bana no....</i>	Thomas Hawels (1732-1820)	-	-	-	-	-	306	-	-	-	-	342	-	-	-	-	-	-	-	-	-	-	2
103	A little child the Saviour came- <i>Katula aisa kana</i>	William Robertson (1820-64)	-	-	-	-	-	305	-	-	-	-	-	-	-	-	-	-	620	-	-	-	-	2
114	O perfect love all human... <i>Mwe luse lutuntulu no lwa...</i>	Mrs. Gurney	777	638	578	-	370	327	675	207	-	-	393	-	-	624	517	-	758	-	-	-	-	11

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115	O Father, all creating- <i>Mwe ba Shitwe kalenga</i>	J.Ellerton	776	-	579	-	-	326	-	-	-	-	391	-	-	622	-	-	757	-	-	-	-	6
122	Rejoice and be glad- <i>Sekeleleni Kalubula alsa</i>	H. Bonar	230	-	-	224	207	-	-	-	-	38	-	687	-	170	573	-	-	-	265	-	-	8
149	Soldiers of Christ arise- <i>Mwe mpuka baKristu</i>	C. Wesley - 1749	484	439	270	-	719	534	497	205	-	482	585	397	706	508	604	154	325	-	393	558	-	17
162	Thy kingdom come o God	L. Hensley	811	-	217	-	783	153	584	-	-	-	334	-	-	397	-	180	178	-	-	-	-	9
166	O worship the Lord in the beauty	JS.B.Monsell (1811-75)	9	240	-	-	505	-	275	-	-	-	11	-	-	35	529	-	-	-	22	-	-	8
168	Lead kindly light- <i>Mwe cenge ca luse ntungulushi</i>	Cardinal JH.Newman	612	454	266	-	67	568	509	229	56	416	-	-	779	545	399	85	368	-	373	412	-	16
169	Guide me, O thou great Jehovah	W. Williams- 1745	615	457	196	524	437	564	500	-	81	-	555	-	772	541	201	-	324	-	367	411	-	15
171	Lord bless us and pity us - <i>Lesa mutupale</i>	Local tune (Mbereshi)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Local tune
179	Thy life was given for me	Frances R. Havergal	391	-	259	622	-	-	-	-	-	570	643	-	-	-	-	-	218	-	142	477	-	8
184	Take time to be holy - <i>Esha pe ushile</i>	W.D. Longstaff (1822-94)	-	-	-	608	-	-	-	-	-	-	-	-	-	509	625	-	-	-	-	-	-	3
190	God be with you till we meet again	J.E. Rankin	-	-	740	298	65	-	678	-	20	942	-	531	962	761	-	53	784	-	599	568	-	13
193	Father lead me day by day	John Page Hopps (1834-1912)	849	731	-	-	790	565	526	-	-	-	-	-	-	469	-	-	-	-	40	129	-	8
197	The world looks very beautiful- <i>Cayembe cibi calo</i>	Anna Bartlett Warner (1820-1915)	-	-	-	-	-	575	-	-	-	658	359	-	-	-	-	-	-	-	223	283	-	5
198	Do no sinful action- <i>Mwicita ifibi</i>	Cecil Frances Alexander (1823-95)	-	-	569	-	-	663	-	-	-	-	-	-	-	-	-	-	-	-	298	-	-	3
209	The fields are all white - <i>Fyapya mwibala</i>	- (1881)	799	735	-	-	-	362	-	-	-	-	360	-	-	-	-	-	-	-	-	380	-	5
220	In the bleak midwinter- <i>Kale ubushiku</i>	Christina Georgina Rossetti (1830-94)	137	-	-	-	107	50	90	43	-	-	100	-	-	99	337	-	-	-	-	-	-	8
221	Gloria In Excelsis	?	-	✓	-	-	-	-	✓	-	-	-	-	-	?	112	-	-	-	-	-	-	?	1
222	Unto us a son is born	Percy Dearmer (1867-1936)	-	-	-	-	121	-	712	54	-	-	121	-	-	-	714	-	-	-	-	-	-	5
224	Silent night, Holy night	S.A.Brooke; from J. Mohr's words	-	-	-	-	112	-	-	48	-	-	113	-	-	-	597	-	787	143	-	-	-	6
Hymns used here (Union HB) out of the Total Hymns in the Original Book. ¹			<u>170</u> 985	<u>190</u> 986	<u>121</u> 779	<u>186</u> 1200	<u>129</u> 888	<u>181</u> 728	<u>153</u> 778	<u>49</u> 251	<u>29</u> 101	<u>135</u> 952	<u>156</u> 663	<u>76</u> 898	<u>118</u> 1003	<u>166</u> 884	<u>121</u> 798	<u>54</u> 200+5	<u>151</u> 851	<u>126</u> 695	<u>139</u> 601	<u>133</u> 623		
% in relation to the Original Book. ²			17.3%	19.4%	15.53%	15.5%	14.52%	25%	20%	52%	29%	14%	24%	8%	12%	19%	15%	27%	18%	18%	23%	21%		
% in relation to the Union H.Book.			52.63%	59.13%	37.46%	57.58%	39.94%	56%	47%	15%	9%	42%	48%	24%	37%	51%	37%	17%	47%	39%	43%	41%		

¹The Original Book is any one of the twenty hymnals which has offered translated hymns to the Union (Bemba) hymn Book, eg MHB, A&M etc.

²This is worked out to the nearest percentage.

SUMMARIES

Name of Hymnal	Year of Publication	Total No. of hymns	Hymns used in Union Bk.	The % to Original hymnal ⁷	The % to Union Hymnal ⁸	Total hymns in Union Hymnal ⁹
Methodist Hymn Book ¹⁰ (MHB)	1900/1933	985	170	17.3%	52.63%	323
Hymns Ancient and Modern (A&M)	1916	779	121	15.53%	37.46%	323
The Church Hymnary (ChH)	1927	728	181	25%	56%	323
The Congregational Hymnary (CH)	1887/1933	986	190	19.4%	59.13%	323
Sacred Songs and Solos (SSS)	n.d.	1200	186	15.5%	57.58%	323
Baptist Hymn Book (BHB)	1962	884	166	18.78%	51.39%	323
Congregational Praise (CP)	1950	778	153	19.7%	47.36%	323
Parish Hymn Book (PHB)	1968	251	49	52%	15%	323
Anglican Hymn Book (AHB)	1965	663	156	23.52%	48.29%	323
Hymns of Light and Love (HLL)	n.d.	898	76	8.46%	23.52%	323
Sundy School Hymnary (SSH)	n.d.	623	133	21.34%	41%	323
Primitive Methodist Sunday School Hymnal (PMSS)	1899	601	139	23%	43%	323
Redemption Songs (RS)	n.d.	952	135	14.18%	41.79%	323
Mission Hymnal (MsH)	1911	101	29	28.7%	8.97%	323
Moravian Liturgy & Hymns (MLH)	1949	851	151	17.74%	46.74%	323

⁷The " % of Original Hymnal" means the % of hymns used in this hymnal in relation to the total hymns the hymnal itself contains.

⁸ The " % to the Union Hymnal" means the % of hymns used from the Original hymnal in relation to the Zambian hymnal.

⁹ The Union Hymnal is the Zambian Hymn Book which has been used to compare with the Original Hymnals. Also see the earlier explanation of the term.

¹⁰The Preface to this 1933 hymnal has this in part to say : "This hymn-book is issued for the use of all British Methodists and for not a few Methodists "beyond the seas" as well. It is the first such book since Wesley's final collection of a hundred and fifty years ago". We do acknowledge also the presence of the little hymnal by John Wesley; "A Collection of hymns, for use of the people called Methodists", of October 20, 1779.

Salvation Army Songs (SAS)	1930	1003	118	11.76%	36.53%	323
Seventh Day Adventist Hymnal (SDA)	1987 (rev.)	695	126	18%	39%	323
Hymns of the Kingdom (HK)	1923/50	200+	54	27%	16.71%	323
Mission Praise (MP)	1990	798	121	15.16%	37.46%	323
Hymns and Psalms (HP)	1983	888	129	14.52%	39.93%	323

LOCAL TUNES & OTHER TRANSLATIONS.

UCZ		SOURCE
53	We lunkumbwa lwa fyuma nobe	Chisenga Island Choir
59	Mwe bana talaleni	Mabel Shaw (ascribed to)
60	E bulanda, ifilamba fyandi	Mabel Shaw
61	Owe, owe mwe bana!	Elizabeth Chungu (Bana Betty)
65	Balongana babufi - <i>vakongana va utesi</i>	CCAP - 43 Sumu za Ukristu (Tumbuka)
66	Mona umwana wa mpanga - <i>Hena mwana wa ..</i>	CCAP - 46 Sumu za Ukristu; C. Chinula
67	Palya pa lupanda mwe - <i>Para pa campinjika</i>	CCAP - 47 Sumu za Ukristu
68	Katula wandi - <i>Mponoski wane warongozgeka</i>	CCAP - 48 Sumu za Ukristu; P.Z.Thole
72	Mwe bana insansa	Mabel Shaw (ascribed to)
87	Yesu m'tume m'pashi - <i>Yesu mtume mzimu</i>	CCAP - 310 Sumu za Ukristu; Y. Nhlane
105	Mwe Tata mubasuminishe - <i>Badada...</i>	CCAP - 158 Sumu za Ukristu (from A&M)
110	Ni Katula pa mfwa yakwe	Mindolo Church version
112	Apo ndeilingulula - <i>Para nkujipima</i>	CCAP - 166 Sumu za Ukristu; Z.P. Ziba
113	Tuli pano pa mulalilo - Tiri pano pa monesko	CCAP - 159 Sumu za Ukristu; P.Z.Thole
148	Ine umweo wandi ni Yesu	CCAP - 230 Sumu za Ukristu; F.P.Chirwa
167	Twaisa, twaisa mu njanda yenu	?
170	We mulendo uleya kwi?	Elizabeth Chungu
186	Tuleya ku kubyala	Margaret Tesi Kawandami
189	Yemwe tuyemfye bane tuleyemfyo bwinga	Elizabeth Chungu
225	Yemwe Betlehemu e mushi uwapalwa	Constance Lutina
226	Mutende ku bantu bonse	Mabel Shaw
227	Fwe balendo	Mabel Shaw
228	Balanda bafuke	Mabel Shaw
229	Lintu Yesu afyelwe	Mabel Shaw
231	Lesi shipaleni Afrika	? (National Anthem, probably from "Nkosi sikele'li Africa)
233	Lesi pale Mfumu	National Anthem adapted from "God save our gracious Queen/King)
UCCAR Local Tunes & other translations (ctd)		
54b	Natulumbanye Yesu uwatulubula	Serenje Teachers' Training College Hy.Bk
54c	Tumfwe lyashi lya cipesha mano	• • • •
54d	Mfumu yalekelyo mweo	• • • •
200a	Yesu e cibusa wandi	• • • •
221a	Ilelo bushiku bwa buseko calo conse	• • • •
222a	Ifwe tuli shamfumu	• • • •

222b	Mwe lutanda lusuma lwa kaceo	• • • •
235	Mwe Lesa Shifwe kuli mwe	• • • •
171	Lesa mutupale mube no luse pe	Mbeleshi
138	Yesu yu, Mwana Lesa Yesu	Mbeleshi
165	Upepe Lesa, wilapepa fintu fimbi	Mbeleshi
172	Batata, Batata tuli pano	CCAP - 289 Sumu za Ukristu
204	Lesa wesu atemenwe calo	Mbeleshi
21	Tata wesu tuli pa ntanshi penu	CCAP - J.P. Chirwa
22	Lesa wandi, Lesa wandi	CCAP - E.Cavura
52	Ishiwi lya Mfumu lileti	?
92	Lesa mu nde yi	Mindolo
TOTAL NO. OF LOCAL TUNES = 43		

Twenty Hymnals From Other Countries

	Abbrev.	Hmns	Publication.	Name of the Hymnal etc.
1	MHB	985	1900/1933 (rev.1954)	The Methodist Hymn Book (of the Methodist Conference Office, London)
2	A & M	779	1916 (1904)	Hymns Ancient and Modern. William Clowes & Sons, London.
3	ChH	728	1927	The Church Hymnary (Scottish). OUP, London.
4	CH	986	1899/1933	The Congregational Hymnary (based on the Congregational Church Hymnal of 1887), Congregational Union of England & Wales, London.
5	SSS	1200	n.d.	Sacred Songs and Solos (Ira D. Sankey, MM&S, London.
6	BHB	884	1962	Baptist Hymn Book , Psalms and Hymns Trust, London.
7	CP	778	1950	Congregational Praise , Congregational Union of England & Wales, London.
8	PHB	251	1968	The Parish Hymn Book (for Roman Catholics)
9	AHB	663	1965	The Anglican Hymn Book , Church of England.
10	HLL	898	n.d	Hymns of Light and Love (used also by the LMS).
11	SSH	623	1951 (rev.)	Sunday School Hymnary (used also by the LMS)
12	PMSS	601	1899	Primitive Methodist Sunday School Hymnal , W.A. Hammond, London.
13	HP	888	1983	Hymns and Psalms ; (an ecumenical Hymnal : Methodist, Baptist, Churches of Christ, church of England, Congregational Federation, Methodists in Ireland, URC, Wesleyan Reform Union
14	RS	952	n.d.	Redemption Songs ; 100 hymns and choruses, Pickering and Inglis Ltd.
15	MsH	101	1911	The Mission Hymnal ; H.Yooll (Edit.) London.
16	MLH	851	1949	Moravian Liturgy and Hymns with tunes ; Novello & co. London.
17	SAS	1003	1930	Salvation Army Songs ; Campbell Press, St. Albans.
18	SDA	695	1987 (1886)	Seventh Day Adventist Hymnal ; Review & Herald Publishing Association, Washington.
19	MP	798	1990	Mission Praise ; widely ecumenical and more favourable to a modern generation
20	HK	200+	1923/50	Hymns of the Kingdom ; (SCM edit). OUP, London. - used also by the LMS.

HYMNODY THEMES

APPENDIX C

Themes covered in the Union Hymn Book can be summarised as follows:

THEME	No. OF HYMNS	MHB	CH	AM	SSS	HF	ChH	CP	PH B	Ms H	AH B	RS	HL L	SA S	BH B	MF	HK	ML H	SD A	FM SS	SS H
GOD THE FATHER	22	17	17	13	16	18	17	18	9	1*	18	13	7	9	19	18	10	14	16	10	12
JESUS CHRIST-BIRTH	20	12	14	9	12	12	14	11	7	0	12	6	1	7	12	13	7	11	12	11	12
JESUS CHRIST-DEATH	7	5	4	2	6*	4	3	4	3	2	5	6*	4	7*	4	4	1	4	4	5	2
CHRIST-RESURRECTION	9	7	7	7	5	6	7	6	2	0	6	2	2	2	7	5	3	7	3	3	2
CHRIST-FRIESTHOOD	16	14	16	14	9	12	15	14	5	2	14	8	5	4	14	10	7	13	8	10	8
CHRIST-KINGDOM & REIGN	10	4	6	1	7	4	4	5	0	0	3	4	2	6	4	2	2	4	3	4	3
HOLY SPIRIT	8	5	7	5	5	5	4	5	0	0	6	4	0	3	6	3	2	5	1	3	1
CHRISTIAN LIFE	50	27	32	17	31**	17	27	27	5	9	22	30*	16	25	27	19	2	23	23	25	18
MORNING	8	2	6	3	2	3	4	4	0	1	4	1	2	0	3	2	2	3	3	3	2
EVENING	14	11	14	10	9	8	11	12	4	5	10	7	3	4	10	6	5	11	5	10	11
PRAYER	10	3	5	2	2	2	4	3	0	0	3	2	3	2	3	3	0	4	2	2	6
THE GOSPEL	46	16	12	7	43**	6	14	5	0	4	10	26*	11	25	12	9	0	11	17	20	11
HOLY COMMUNION	8	6	8**	3	0**	2	5	5	0	0	5	0**	2	1	5	1	0	5	1	0	0
YOUNG PEOPLE	31	10	16	5	11	5	18**	8	0	0	9	8	7	11	10	4	0	8	5	12	22**
SPECIAL OCCASIONS	12	7	10	5	3	2	5	8	0	0	2	3	3	3	4	2	1	6	1	6	8
TOTALS	271	146	174	103	161	106	152	135	35	24	12 9	120	70	10 -9	14 0	10 1	42	12 9	10 4	12 4	11 8
percentages		54%	64%	38%	59%	39%	56%	50%	13 %	9%	46 %	44%	26 %	40 %	52 %	37 %	15 %	48 %	36 %	46 %	44 %

These are the basic themes which have been used by all the twenty hymnals, as per Union Hymn Book, with a few variations.

First series collected in 1955 in the villages while the Lenshina followers were singing.

1. The new Jerusalem personified

Shioni sekeleni, shioni naisa (Bis)
 Ilyo Shioni aishile muno calo alebilikisha kuli bonse
 Palameni : Abashuka ebakanina pa lupili Iwa Shioni
 Na iwe wewakana ukunina pa lupili Iwa Shioni, waile kwi?
 Sengeleloko, walitipwa walishama. Amen.
 (Makasa, May 1955.)

Rejoice all of you, Sion has come (bis)
 When Sion appeared in the country he appealed to everyone
 Loudly, come near, only fortunate people will ascend the
 mount of Sion.
 But you who refuse to ascend the mountain of Sion
 where did you go?
 Go away you are cursed, you are doomed. Amen.

2. Hymn to summon people: This was sung for missionaries visiting villages.

Natulongane tuli bana ba cine
 Twiba nga balwani balya balecushe Mfumu
 Nefwe twalishuka
 Umulwani alipimba
 Twilingana na fipondo filya fya kale
 Ifyalecushe Mfumu.
 Fyaipewe Katula
 Umulwani aisa akfwaya ukutufumya kuli Tata
 Satana alipimpa euletufumya Kuli Tata. Amen.
 (Mukundi, Mankungu, Katola.)

Let us unite we are the true children,
 Let us not imitate the enemies who ill-treated the Lord
 We too are fortunate
 The enemy is keen, he wants to lead us from our Father.
 Let us not imitate the enemies who ill-treated the Lord
 They killed the Saviour
 The enemy is coming, he wants to take us away from our Father
 The devil is keen, he can lead us away from the Father.

3. Baptism

Pa kwabuka kwishilya kano uli no mutima wasambwa
 Ilyo ukamona mwana Lesa, elyo ukafika na kucinso.
 (Mukundi, August 1955.)

In order to cross over you must have a pure heart
 When you will see the Son of God then you will be in His presence.

We come to ask for thy blessing O Lord,
 Have mercy on us, we are thy people.
 We beseech thee, O Lord:
 No Lord is greater than thou,
 We have subdued everything in thee,
 Thou art the Saviour, thou art Jesus. Amen.

Second Series: Hymns which Catholics who remained faithful to the Church could remember. (April 1955.)

8. The Redeemer

Ifyasosele Ba Joanne: Mwana akafyalwa
 Ali mupusushi, ali mwilimba
 Nga nani akashala mu bucushi
 Natushuka, sekeleni. Amen.

(Makasa)

John prophesied
 The child will be born
 The Saviour in the manger
 Who will remain in peril?
 We are all fortunate.

9. The old seed

Lesa aleti : Ndefwaya ndofye mbuto nkote
 Lelo Yoane nakana afi : Lekeneni twikale nabo, -
 Nakulaesha panono panono.
 Lelo nabeba nati loleni umo, bakana,
 Ndecita shani ne mulanda wine wine.

(Kaengele)

God said I want to destroy the old seed
 But John has refused and said: Please let me live
 with them; I shall try slowly,
 But when I tell them: come this way, they refuse
 Oh wretched me, what can I do!

10. The effects of Baptism: To be strong against the enemy.

Ntale ngufye bana bandi
 Bafuma ukutali, baleumfwa ululumbi.
 Baleisa ku kusambwa. Lekeneni bemye amabwe ya mwalala.

Let me first have my children wedded
 They come from far, they heard the news
 They have come to be purified. Let them lift up
 the unbreakable stone. (Sin or the Government.)

11. Beer-drinking

Mulemona ku balenwa, bashama, balemona milimo ya Mfumu
Ebo Satana akulile nanda pa mitwe. (Makasa)

Behold those who drink, they are unfortunate.
They see the Lord's work but don't care a thing.
They are Satan's dwelling homes.

12. The judgment of the enemy

We mulwani, uyumfwile
Wilatila banandi bakupata, fintu ubifya we mwine,
Abo wasalipa bali pa cipata epo baba, balelinda. We mubi.
Bushinino bobo buli kuntanshi
Ku bene bakatushinina fyonse. (Makasa)

You enemy, listen (with your own ears)
Do not think my friends hate you; only your deeds are wicked.
You will see your works in future
Before Him who will convict us of the evil.

13. The true children (parts of hymns)

Satana atangile pantanshi,
mwende mu mfifi nshiku pe.
Mwamwene abana ba cine
abatangata amabuku

Satan preceded, walk in darkness for ever
You saw the true children who have
welcomed my books (i.e. who believe in me).

Third series. 1956.

14. Her Mission

Nakulaposa amalumbe pa milimo iyo ampela Lesa
"Kabiye Kawamye, mu calo mwasapa"
Na Lelo ninjisa ifyo ninjisa na kale
Naisa ikala mu calo icayafya.
Naikala mu kamfunyenye
Mwambulile mwanjipeye
Mwamposa mu ninga ilyabipisha
Mwabula ne libwe mwabika po
Natambika ukuboko
Tata nao alekana ati : Ima Jesu, kabiye kawamye.
(Shimufwela, July 1956.)

I shall go on uttering praise to God for the work he gave me.
"Go, purify the place, the country is polluted."
Today I have come, as I came long ago
I come to live in a difficult country
I am in a difficult position (between the door and the frame)
You arrested me and killed me
You threw me into an awful tomb
You took a stone and rolled it on
I stretched my arm in protest
My Father also protested and told me: Get up

15. Patience of Jesus during his passion: A model to imitate.

Moneni ku banenu ba Yuda,
E baipeye Yesu, ba Yuda.
Nemwe basambi bakwa Yesu, mwisakamana nangu cimo nemwe
Ba Yuda balecusha Mfumu, tasakamene nangu cimo Yesu.
Bamubika pa capindama, tasakamene nangu cimo Yesu
Balemweshwa muli fyonse ifyafina, tasakamene nangu cimo Yesu.
(Aug. Tiki. July 1956)

Behold your friends, the Jews, they have killed the Lord.
And you, disciples of Jesus, do not worry at all, you too.
The Jews ill treated the Lord, Jesus did not worry at all.
They gave him something bitter, Jesus did not worry at all.
They gave him a cross to carry, Jesus did not worry at all.
They nailed him on that cross, Jesus did not worry at all.
They tried him out in wicked manners, he did not worry at all.

16. The Coming of Christ

Mwaka ukesa ba Katula tukamona
Kuli Njeli bakalisha amapenga ifyalo fyonse
Ku makumbi yafitula ifyalo fyonse
Mwaka ukesa e Bakatula tukamona. Amen.
(Mukundi)

The time will come we shall see the Redeemer.
The angel will blow the trumpets in all the countries,
on the clouds which darken the sky in all the countries.
Yes the time will come when we shall see the Redeemer.

N.B. mwaka ukesa: first meaning, time will come.
second " next year.

17. The Elect

Muleumfwa ku bana ba cine abaleumfwa ulumbi
Alisalwa uyo uyumfwila ipusukilo lya bantu
Lelo caba ngo wapuswike.
(Mukundi)

You hear from true children who hear the news (fame)
He is chosen who hears with his own ears
about the redemption of men
Well, it looks as if he has been saved.

18. The fruit of Redemption: no death caused by bewitchment.

Mwilasakamana mwe bana bandi
Mwebaba pa Wpih pali tata
Twakulafuma umo umo
Tapakamoneke ukupanda mu lupako, muli tata
Nimwe ba Katula, Ba Yesu. Amen.
(Mukundi)

Do not be disturbed, my children.
You who are on the Hill of God.
We shall leave (die) one by one.
No one will come to prepare charms in the hollow tree,
in the presence of God.
Thou art, O Jesus. the Redeemer.

19. Invitation to her helpers (her eagles).

Nalumfya natota kuli imwe
Iseni mwe nkwasshi shandi
Iseni mwiminine pali Mwamba, pali Tata. Amen.

Clapping my hands I praise (God) through you. (See hymn 28)
Come, my eagles,
Come and stand up before the chief, before God. Amen.

Meaning: to stand up on the Hill of Sion (pali Tata)
See hymn 18.

The underlying meaning: You are higher than the others.

20. Lenshina's expected child

Twatota ifwe bonse, twatota
Pa Kumona Kavelini, mwana wa lubuto
Nalimo ni Kwini
Tatwishibe nangu cimo, tupembe Bntata. Amen.

We clap our hands in thanksgiving
At seeing Kathleen, the child of light
Perhaps she will be Queen (Regina-Lenshina?)
We do not know, we await the Father to reveal it.

21. Invitation to rejoice

Twatota ifwe bonse twatota
Aleni punameni mufule ifilyangalyanga mu menso, mwebasambile.
Amen.

We clap our hands all of us in thanksgiving
Go ahead, lift up your heads, wipe off the crust from your eyes.
You who are washed up.

22. Confession and act of contrition

Ne Muloshi, nine bane; nalapila bane nshakalowe.
Ne ubuka nine bane; nalapila bane nshakabuke.
Ne mupupu ni ne bane; nalapila bane, nshakebe.

I am the sorcerer, friends; I repent, I shall not bewitch.
I invoke the spirits, friends; I repent, shall not do it.
I am a thief, friends; I shall not steal.

Fourth series, collected at Mulilansolo.

23. The sorcerer, he leads to Evil.

We Muloshi, we ulowa ababiyo,
Ni we ntungulushi ya babi;
Ni we utungulwila ababiyo ku fyabipa.
Ni we ntungulushi ya babi.

You sorcerer who bewitch your fellows,
You are the leader of the wicked.
You show your friends how to do bad things.
You are the leader of the wicked.

24. The sorcerer will be punished.

Mwe baloshi, mucenjele sana.
Mukakumanina na Cibinda pa manga yenu mwapanda.

You sorcerers, be on your guard,
You will face the Creator with the charms you prepare.
(because of your witchcraft)

25. Late comers

Mwe bashama mwaibukisha ilyo nshita yapwa
"Tukonke panuma, tukonke Shikulu
tupusuke fwe babi."
Nao umwine alekana
Nshimwishibe mwe baleisa pa numa.

You unfortunate, you realise when time is over.
"Let us follow behind, let us follow the Master
and be saved, we wretched ones."
But the Master says "No,
I do not know you, late comers."

26. The two ways

Shikulu ifwe, tulangeni nshila
Ya Kupita pa Iusale pa Kwabuka
Ya Kufika Kuli imwe ba Katula
Shikulu ifwe tulangeni nshila
Umulwani nasebe nshila
Moneni ku banenu abasuminisha
Baya mu cibolya mu bubi.

Grand Father show us the way
By the thread-line, across to the other side
To get to thee O Saviour
Grand Father show us the way
The enemy has cleared his own way
Behold your friends who accept him (consent)
They go back to the ruined village, in sin.

Note: Banenu always refers to people of other churches.

Banandi refers to Lenshina people.

27. Lenshina's Church

Tata nakula pebwe, pebwe
 Mwine akula pa cakosa
 Nangu umo pa calo ukayakululula icaimikwa no mwine.
 Abanensu balefwaya bemye ubulwani
 Batucushishe filya bacushishe Yesu
 Nomba lyena nakalya
 Ni lilya line mwacushishe Yesu.

God has built on the rock,
 He himself built on solid ground.
 No one will be able to demolish what has been built by the owner.
 Our friends (of other churches) want to persecute us,
 To ill-treat us as they did to Jesus.
 But now it is all in vain.
 You had your time when you ill-treated Jesus.
 meaning: You cannot ill-treat us in the same way.

28. Her helpers, the singers.

Ifyo natemwa ingunu shandi nga shaisa (bis)
 Kabiyeni, Kashimiyeni fyushi fyafula (1)
 Ndelumfya Kuli Tata mwe nguni shandi mwinaka.

Ifyo natemwa bamulongwe bandi nga baisa (bis)
 Bapikula imisango natemwa
 Ndelumfya Kuli Tata mwe nguni shandi mwinaka.

How glad I am when my honey birds come.
 Go extinguish the fire, there is too much smoke.
 I praise through you my honey birds, do not get tired.

How glad I am when singing birds come.
 They sing wonderful melodies so pleasant to me.
 I praise God through you my birds, do not get tired.

- (1) Referring to bush fires. Birds circle round them as if they want to extinguish it.
- (2) Literally: I cause you to praise my birds.
 (Natulumfye Mulungu kuli Bamalaika)
- (3) Mulongwe: the weaver bird, famous for its singing.
 It corresponds to the nightingale.
- (4) Kupikula: to weaver. In the context: to sing in chorus.

Fifth series - collected by Father Benedict Chisulo.

29. Hymns to the Creator

Mwe bana bandi ee
 Kutikeni pa Kabanga, e pateka Mulongwe ca calo
 Toteni amakuku pa Kabanga.

You my children
 Listen to the East, where the creator of the Earth is
 Clap your hands towards the East.

(This hymn is sung when Lenshina is going to speak to God.)

30. The idolatrous Rome

Moneni ku banenu baku Roma
 Balekanganya Yesu abati : Kalubi
 Twendeni bane bonse tukamone nga Kalubi

Behold your friends the Roman (Catholics)
 They compare Jesus to an idol.
 Let us all go, friends, we shall see if He is an idol.

31. Hate of sin

Mwapoleni bana bonse
 Nelyo ndemuposha nshitemenwe
 pantu mulisha fya bubi fisemba
 Cibusa wenu ni Satana, e mwine wa fipe fyafina
 Ngefi fyafina mukafitwala kwi?
 Kuli Yesu, ena tafifwaya.

Good health to you my children
 Though I greet you I am not happy
 because you cram your bellies with bad food, even rags.
 Your dear friend is the Devil, the owner of the evil
 Where will you take this evil?
 To Jesus? He does not want it.

32. God's Bridge

Tata natantika bulalo bwakwe. Ukabukapo e washuka
 Uwashama akawila mu cilindi bateya
 Cishibilo ca balwani kucula
 Nga filya bacushishe Satana, Nomba lyena nakalya.

God has prepared His bridge
 He who will cross over is lucky
 The unlucky will fall into the pit they have prepared (hell)
 The sign of the enemy: is suffering (be punished)
 As Satan was punished by sufferings
 But now that will not happen to you. (who cross the bridge)

33. The "Weaver birds", her helpers - see hymn 28.

Ifyo natemwa ba Mulongwe bandi nga baisa
 Ba Mulongwe bandi bapikula imisango natemwa
 Mwilolesha pa balwani pa bubi
 Lolesheni pe shinte lyenu - Mutemwe

How happy I am when my singers come
 My singers are melodising the way I like
 Do not look at your enemies, the evil
 Look at the family stock, be content with it.

[see note for hymn 28]

Twite Tata twite, pa musamwa wa Mfumu
 Eko Shikulu alebilikisha: Palameni Bonse
 Iwe wewashala wikakonka pa numa.
 Ukasanga Shikulu incende naipwa.

Let us call God, let us call Him where they feast the Lord.
 There is our Grand Father shouting in a loud voice: Come near.
 You who stay, do not try to come later,
 You will find, my dear, that there is no place left.

35. Jealousy of the enemy

Shikulu ifwe naisa
 Natulanga pa mufimbila wa mulwani
 Lolesheni mwe balwani mulile.

Our Grand Father (God) has come
 He has shown us the jealousy of the enemy
 Look you enemies, weep!

36. Hymn of joy at the success of Lenshina

Lulumbi lwa calo lwaisa
 Sekesheni, Yauleni, toteni mwe bashuka
 Tutotele Tata, e Katula
 Alitwafwa muli fyonse, alitufumya mu bubi.

The country has become famous,
 Be happy, shout, clap your hands, lucky flock.
 Clap your hands for God, the Saviour.
 He has helped us in everything,
 He has saved us from evil.

37. The enemy will be converted: his place is with Lenshina.

Pa munwe umo wasontwa pali ifwe
 Pa munwe wakwa Tata wasontwa pali ifwe
 Nelyo wauma we mulwani, Ukanakilila muli Tata.

With one finger, you are appointed where you are.
 With the finger of God, you are appointed where we are.
 Although you are stiff, you enemy, you will submit to God.

38. Vain efforts of the enemy

Nelyo musose mwe balwani: Naisa umwine Tata Lesa naisa
 Nelyo musose mwe balwani: Naisa umwine
 Natulanga pa catubinga
 Tata Lesa naisa.

Whatever you say, you enemies, God Himself has come
 Whatever you say you enemies, He has come Himself
 He has revealed to us what you have
 planned against us
 God the Father has come.

39. They are in the Light, because they see the Redeemer.

Moneni mwe baba mu bushiku (bis)
Calo nacima cileyangala mutende
Fwe bamona Shikulu Katula.

See you are in darkness, (bis)
The country has gone up (improved), People are
enjoying themselves peacefully.
We, who see the Master, the Saviour.

40. The enemy's ways and teaching

Twakulamutamba bonse (bis)
Tata uko alebilibikisha.
No Mulwani alipimpa. (bis)
Aletufunda fya bubi.

We all shall contemplate every day (bis)
God who is shouting in a loud voice.
The enemy is a trouble maker. (bis)
He teaches us bad things.
(he misleads my people with his teaching)

41. Curse on the polygamists and the late comers

Mwalishana mwe ba mpali
Mwabika Jesu pa kati, no mulwani mwabika lubali
Mwalishana bonse mwe bashala
Ku makuku ya kwa Mulongwela Shikulu.

You are unfortunate, you polygamists.
You put Jesus in the middle and the enemy on the other side.
You are unfortunate all of you
Who abstain from clapping hands
For the Master, the Wise One.

Mulongwela: Diviner, who explains dreams.
(Kulonge)

42. Suffering will make people think of Lenshina

We ushılanjita kale, ukalanjita ilvo walwala
"Tata Lesa so mpoke ko".
Na ine wine nakana.
Unjishibile mu bucushi?

You who have not called me yet, you will call me when
you are sick: "God my father, come and help",
But I myself refuse.
Do you know me only in sufferings?

43. The Light (see hymn 6)

Mwenge wa kwa Tata wabalika, wabalika ngo lutanda.
Ulebalikila abashuka.
Moneni bu benenu bashama.

The Light of God is shining, it shines like a star.
It shines for the lucky ones.
Look at your friends, how unlucky they are.

44. Invitation to rejoice over her vocation

Twangale pali Tata, ifwe (bis)
Pa kunjita ku Mfumu, Mulopwe.

Let us rejoice in God
The Lord the Master calls me.

45. Jealousy of the enemy (see hymn 35)

Kanabesa naisa (bis)
Natulanga pa mufimbila wa balwani

The Chief has come,
He has revealed to us the jealousy of the enemy.

46. Written message to the Redeemer

Icilembelembe twalembela (bis)
Twalembela Shikulu Katula
Mwebashuka, twalembela Shikulu Katula.

Writing anyhow (again and again)
We write to the Lord our Saviour
You the lucky ones, we write to the Lord our Saviour.

47. Prayer to obtain grace

Twaisa fukama ku cinso ca Mfumu Yesu
Tamwatwishile ne nema?

We come and kneel before the Lord Jesus
Will you Lord not come to us with your grace.

48. Warning against the enemy

Elyo mulwani aicusha, twakulaimba,
fwe bapelwa pa Kameko.
Nelyo mulwani aicusha, mfifi iletubepa,
Ikatulanga ukwabipa.

Whatever the enemy may do it is in vain
We shall go on singing proudly,
We who received,
Whatever the enemy may do, it is in vain
but darkness is deceiving us, it will lead us to bad places.

49. Mercy of God

Akatulanga - Shikulu
Akatulanga - wa luse
Akatulanga - Pa citamba maluba, luse lwakwe lusuma
Elutulanga kusuma
Elukalanga kuli Tata wa luse.

He will show us - Our Master
He will show us - The merciful
He will show us - To a very attractive place
His mercy is wonderful
It will lead us where all is good
It will lead us to the merciful God.

Kafikenipo mutende mwe bana banono
 Yesu, Ntungulushi itangile pa ntanshi
 No mwenze wakwe usanike
 Mwende, mutashe nshiku pe.

Farewell to you small children (i.e. to you innocents)
 May Jesus, the leader guide your way home
 May His torch light or burn
 Travel, and walk in thanksgiving every day.

51. Those who work on Sabbath (possibly Sunday)

We mubomfi weubombe milimo pa Sabata
 Uyumfwile
 Witila Iesa wa nseko, akatuposa mu mulilo.

You who work on Sabbath (i.e. Day of rest)
 Listen carefully yourself.
 God does not play fun,
 He will cast us into fire.

52. Leshina's blessing

Ndepela ipalo ku bana banono,
 Pantu e fibusa fya kwa Tata.
 Ipalo ku bana banono.

I give my blessing to the small children.
 Because they are the friends of God.
 My blessing to the small children.

fibusa for bacibusa, because of the rhythm.

53. Call for help, for peace and prosperity.

Tata ngafweni, mwe bene ba luse
 Mutume ba Yoane, bangale pa citamba nge nkunda.

Father, help me, because you are merciful
 Send John to us, let him play like a dove over this beautiful
 open place.

Note: Citamba from kutamba, to watch or spectate. An open place with a beautiful landscape - see hymn 40: pa citamba maluba, same meaning, plus flowers in the landscape. - see hymn 57. A well-situated village is often called citamba. Cf. Citamba Lubemba, citamba basano. (M. Longe)

54. Joy of seeing the Master: Paschal hymn.

Mwalishuka, alleluia, alleluia
 Pa kumona Shikulu, alleluia
 Uwa luse lusuma, alleluia, alleluia, alleluia.

How lucky you are, alleluia, alleluia
 To see the Master, alleluia
 The Master of great mercy, alleluia, alleluia, alleluia.

55. To enter the new Jerusalem

Abakengila mu Shioni mupya, teba lwambo teba lubuli.
 Nobe we munyinane, we nkashi yandi
 Tawakengile mu Shioni mupya
 Pantu wafilwa umupusushi Yesu Kristu
 Alaile ku basole bakwe ati, naya ku mulu nkabwela libili
 Mwe bana Lesa, mwilalaba: Nomba Yesu Kristu ali mupepi.
 Nomba nobe we cipumbu wibutuka ulubilo
 Lesa alekulindila nomba ukuti apususha umweo obe
 Mwibukishe Sodoma na Gomora
 Yesu aponeshe mu mulilo bapya.

No slanderer, no troublemaker will enter New Zion
 And you brother and sister, you will not enter either
 Because you have failed Jesus Christ
 He promised His disciples, "I go and will come again".
 Children of God, do not forget, Christ is about to come
 But you foolish people do not run away fast
 God is waiting for you, to save your life
 Remember Sodom and Gomorrah
 Jesus threw them into fire and they were all burnt up.

56. Prayer to John

Malumbo yonse napela naleka (bis)
 Ba Yoane, mwe Mfumu ya maka, Mwilaba ulubuto -
 no mutende, mwiyesha
 Mubengeshima pali tondwe nshiku pe na pe.

All my heart goes out in praise (1)
 You, John, the strong chief (the master of strength)
 Do not forget the Light and peace.
 You shine, you the herald, every day for ever. (2)

Note: (1) Lit. : I give all possible praise, I can no more.
 Ps. 110. Confitebor tibi in toto corde meo.

(2) Lit. : tondwe = wood-pecker, who always announces the coming
 of a stranger or visitor. Hence the meaning 'Herald'.

Pali : grammatically wrong. According to Mr Stephen Mpashi
 we should read, We tondwe, you herald. The melody required
 two syllables, thus giving to the verse a more abstract meaning.
 We could translate: You shine in your quality of herald.

57. Her village or her church

Umushi nakula, ni Konkola
 Mu cipekule, mu citamba maluba
 Mukekala uwashuka.

The village I have built is The Investigator
 A delightful abode, with a beautiful scenery.
 Happy are those who will stay in it.

N.B. : Poetic description of Eden or Heaven. See hymn 53.

58. Cleaning : Hope in the Spirit

Pano twaba palisapa pali (pa mulandu wa) imwe
 Kano Tata umwine akawanya ku maka ya mfumu
 We, we usubila mu mupashi,
 Ukarona kuntanshi kwabuta.

This place we live in is unclean because of you
 Only God will purify it by His power.
 You who have hope in the Spirit will find a bright future.

59. Mary

Namfumu nkata ni Maria (bis)
 Ewafyele Yesu
 Mwilalila ba Maria, umulwani nayanshiwa.

The glorious Queen is Mary
 She is one who gave birth to Jesus.
 Do not weep Mary, the enemy is defeated.

60. The Kingdom is rejected by men

Ubufumu bwa mu mulu tabufwaya fya calo
 Natumine Noah Kasose
 Bulwani bwa calo bwakana
 Nao Tata umwine taleka, atumine Ioti.
 Bakana
 Asuka aiso mwine Yesu
 Bulwani bwa calo bwakana
 Nga mukasuzina cili kwi, mwe mpulumushi mwe babi
 Eco Tata onawila.

The kingdom of heaven is not looking for earthly things.
 I have sent Noah: go and speak.
 The hostility of the earth refused.
 God Himself does not give in either. He sent Lot.
 They refused.
 Finally Jesus came himself.
 The hostility of the earth refused.
 Then, what will you believe, you rascals, you wicked men.
 That is why God is destroying.

61. Adoration of the Father (hymn also found at Lubwe - see doc. 1)

Twalomba kuli imwe, Tata wa maka yonse
 Mwebalengele umulu ne calo
 Mwabikamo nefwe mupu wenu
 Ifwe mupu wenu twalomba kuli imwe
 Eico Tata mube abatusanshisha
 Amaka yenu na mano yenu inshiku shonse
 Umuyayaya. Amen.

We beseech thee, powerful Father
 Creator of heaven and earth
 And of us all on earth, we thy breath
 We, thy breath, beseech Thee
 That is why, Father, bestow lavishly upon us
 Thy strength and thy Spirit every day,
 For ever and ever. Amen.

Sixth series - collected by Michel Longe (1960).

62. Hymn to implore God's guidance

Mulanga, ni Mfumu, tulange (ter)
 Tulange tumone
 Baleshala batobolwa
 Baleluba e ku Mfumu.

The Lord is the leader, may He lead us
 Lead us that we may see
 They remain in darkness
 They do not know where the Lord is. (people outside the movement)

63. Love one another. Unite. (Sung at marriages)

Pa kutemwana kwakwa Lesa, atemenwe ifwe bonse (bis)
 Imitundu ne mitundu
 We washala walishama (bis)
 Ku lwito kuli Lesa (ter)
 Aleti mube pamo.

In His love for us, He loved all of us (bis)
 People of different tribes
 Woe to you who flinch from God's calling
 He says you must unite (be one).

64. on 'They are the chosen people' [is missing]

65. [is missing]

APPENDIX E¹**1990 STATISTICS OF THE UNITED CHURCH OF ZAMBIA.****CONSTITUENT DENOMINATIONS:**

London Missionary society,
 Methodist Church,
 Paris Evangelical Missionary Society,
 Church of Scotland.²

MEMBERSHIP	c. 1/2 million Members
MINISTERS	192 Ministers; 139 ordained, 53 Local (non-stipendiary)
EVANGELISTS	24
ADMINISTRATIVE STAFF	45
DEACONESSES	30
YOUTH SECRETARIES	8 (Presbytery Youth Leaders)
PRESBYTERIES	9 (10 since 1991)
CONSISTORIES	77 (each has a number of congregations, some as many as 50)
CONGREGATIONS	904, covering all nine provinces of Zambia
BUDGET FOR THE YEAR	K16,000,000
CHURCH ACTIVITIES	include: Regular worship; midweek and Sundays Choirs, Boys Brigade, Girls' Brigade Men's Christian Fellowships (MCF), Women's Christian Fellowships:- (KBBK)= K WAFWANA (K WA) B ANAMAYO B ENA K RISTU

¹ These figures are from the United Church of Zambia General Secretary's report to the Silver Jubilee of 1990.

² Outside affiliations include partnership with:
 Council for World Mission, former L.M.S (which has as many as 30 member churches, all represented on the Council); United Church Board for World Ministries, (USA); Presbyterian Church (USA); United Church of Canada; Evangelical Community for Apostolic Action (CEVAA), otherwise known as Paris Evangelical Missionary Society; Methodist Church Overseas Division; Gossner Mission of Germany; Church of Scotland. UCZ is also member of the All Africa Conference of Churches, World Council of Churches and the Christian Council of Zambia which is the mother body of Multimedia Zambia jointly with the Episcopal Conference.

Youth group meetings, camps etc

The Vision of the United Church was summed up, in 1989, in the following programmes of Mission for the five year period; 1989-1994:

- a. Community Services and Evangelism (involvement in schools, clinics, hospitals, Congregational development programmes etc)
- b. Leadership Development (leadership training programmes, exchange programmes etc)
- c. Self Determination (self-help projects, Investment programmes, stewardship training programmes etc)

APPENDIX G

ACTION SONGS - UTUBIMBULA MUTIMA¹

The term '**Action songs**' has been used throughout this thesis to refer to those choir songs which *Zambian Church Choirs* sing with demonstrative action, sometimes using accompaniments such as drums, rattles and xylophone. This appendix gives examples of such songs. Action songs are usually short, drawing their themes spontaneously from day to day life events. Choirs have sung these songs very often only as oral supplements. Hence, unlike the canonized action songs, they do not appear in Appendix B. In this sense therefore they are different. It is difficult to identify sources or years of composition of all songs, beyond those indicated. The songs have been circulating for a long time during the 20th century, and people have taken very little interest in these important matters of origin that, for most of the songs, it is now almost impossible to get, if you can, less than three varying informations on their composers, dates or locations of original sources. Some of them have been edited and given full stanzas or translations into more languages.

A brief statement about the notations in the following songs:

"The staff notations of the hymns [songs] were made by 3rd year and Honours ethnomusicology students in the Faculty of Music of the University of Edinburgh, under the supervision of their lecturer, Dr. Peter Cooke. They were typeset using Lime software on Macintosh computers. The reader used to conventional European staff notation will find a number of differences in the settings here: many of these hymns [songs], being to varying extents African in rhythm and/or melody, do not submit easily to conventional treatment. Time signatures are for the most part omitted, though the metre usually becomes readily apparent to the user without their help. This is because very often no conventional time signature is appropriate. There is also a frequent occurrence of apparently unusual (additive) rhythmic groupings (for example- the well known Afro-Caribbean rumba pattern, and its related forms...) They are best notated in this way rather than using ties and syncopated notes which is the usual western solution based on four square division rhythms, and readers who persist will soon become used to such 'unusual' combinations of time values". (Dr. P. Cooke. 11 Hillpark Way, Edinburgh EH4 7ST. 23/11/94). The writer has supplied solfa notes to others whose staff notation is not available.

¹ Edited by the present writer.

No. CONTENT LIST.

1. Tubya baiteyanya.. Satana napimpa
 We must be ever ready, the devil comes to spoil
2. Yesu Yesu, tuli bonse na Yesu, tuli bonse
 Jesus my Lord- We are together with Jesus
3. Sengelela we cibanda sengelelo ko
 Get out of my way Satan
4. Konka Yesu
 Follow Jesus today
5. Tubombele pamo inshita naipwa
 Let us work together the time is running out
6. Ku malundu
 From up the hill, Jesus calls his own people
7. Ba Yesu Kristu baliya ku mweo
 Jesus Christ has gone back to eternal life
8. Iya makaza...taba yaleratu lahao
 God's name is most wonderful
9. Insansa kwa Yesu
 There is joy in Jesus
10. BaKacema cemeni mpanga
 Church leaders; you should shepherd the flock
11. Mweya mumsi nandi mwankana
 Though you people of this earth reject me
12. Satana baleke 'bana babombele Lesa wabo
 Satan; leave God's people alone to serve their God
13. Mwana Lesa Yesu Klistu akabwela bane
 Jesus Christ the Son of God will come back again
14. Vwalani Yesu wambula kuvunda
 Put on Jesus the garment that does not get dirty
15. Teti mbwelele pa numa Lesa wandi
 I cannot withdraw ; Oh my Lord!

16. Ba Yesu balitupela umweo wa muyayaya
Jesus has given us eternal life
17. Fintu fyapa calo fyalikosa
Life on earth is difficult, but can be made easy by prayer
18. Ukutemwa kwakwa Yesu kwasekesho mutima wandi
God's love comforts my heart
19. Umweo wandi ndemupela Yesu
I shall give all my life to Jesus
20. Ine ndi mulendo
I am a sojourner on earth
21. Ba Yesu lubuto lwa panwe sonde
Jesus is the light of the world
22. Nandi nalimisebenyeko mwe Yesu munjelele
I was also there when they crucified you
23. Twendeni twingile pa kacipata kacepa
Come and Let us enter through the gate of life
24. Akanwa ka mwina Kristu kasale fya kusosa
The mouth of a Christian chooses what to say
25. Umwela wapunga pa Galileya twafwa e !
The storm is raging for me at the lake of Galilee
26. We kapepa wa mabange bakakuposa mu mulilo
You who smoke opium will be thrown into hell
27. Yehova e! shi bapaleni
Jehovah (Lord God), may they be blessed by you
28. Aliwama Yesu, aliwama
Jesus is our good Lord
29. Nani 'yo ndetuma - Ninebo ndipo ntumeni
Whom shall I send- here am I send me
30. Chombo chakwa Noah
Noah's ark is waiting for us to enter
31. Arise and shine
Ima wake (Bemba)

32. Asante sana
Thank you very much
33. Nshakaleke ukwenda na Yesu
I shall never stop walking with Jesus
34. Cawama e bane cawama
Wonderful, yes it is wonderful
35. Cibe ifyo fine
Let it be so
36. Uko kulesangwa aba batatu, e (kuli) (i)cilonganino
Where these three are found, there is the church
37. Naile kwifwe nasanga impande yandi, iyi
I went out to the river and there I found my bracelet
38. Nangu fye kacelo nangu mu cungulo twakulamulolela
Whether He comes in the morning or in the evening, we will wait for Him.
- 39 Mwe banensu mwe natusekele pamo
Brethren, come and let us celebrate
40. Ala nafyalwo yo mwana
Indeed the newly born baby is very unique
41. Nani uyo baleta ngo mwana
who is that, brought to us like a baby?
42. Tapali ba kutuma
There are no people to send out on evangelism

1 TUBYA BAITEYANYA.



Tu-bya ba-i-te-ya-nya Tu - bya ba-i-te-ya-nya



Tu-bya ba-i-te-ya-nya Sa - ta - na na-pi - mpa



U- yo, u-yoMunyante-ni (mu) nyante-ni (mu)nyante-ni



U- yo Sa-ta-na'nya-nte-ni (mu) nya-nte-ni Sa-ta-na

Refrain (Chrs).

S.	Uyo uyo	Watch out! he comes fast
A.	Munyanteni munyanteni	Stamp on him, press him down,
	munyanteni	Squeeze him down
S.	Uyo Satana	Watch out ! he comes fast
A.	Munyanteni munyanteni	Stamp on him! The devil comes
	satana	to spoil
S.	Tucenjele ne calo	You must beware of this world
A.	Tucenjele ne calo	You must beware of this world
	tucenjele ne calo	You must beware of this world
	Satana napimpa	The devil comes from there
S.	Tubya bakuicefya	We must be always hu-mble
A.	Tubya bakuicefya	We must be always hu-mble
	tubya bakuicefya	We must be always hu-mble
	Tucimfye Satana	And shame the devil now
S.	Natwikatane pamo	Let us all be united
A.	Natwikatane pamo	Let us all be united
	natwikatane pamo	Let us all be united
	Tucimfye Satana	and shame the devil now
S.	Tube abatemwana	Let us love one another
A.	Tube abatemwana	Let us love one another
	tube abatemwana	Let us love one another
	Tucimfye Satana	And shame the devil now

Chorus



Ye- su Ye-su e, Tu-li bo-nse na Ye-su tu-li bo-nse

(S)
verse



Paku- sambi-li -la Tu-li bonse na Yesu tu-li bonse

(S)

(CH)

D.C.



Namu ma-pe-po Tu-li bo-nse na Ye-su tu-li bo-nse

(S)

(CH)

N.B. Some of the soloists entries
overlap the last syllable.
(e.g.V.2 and last part of v.4)

Lord Jesus Christ; We are together with the Lord

Refrain (Chrs)

S.	Yesu Yesu e,	Lord Jesus Christ:
A.	Tuli bonse na Yesu,	we are together with the Lord
	tuli bonse (DC)	we are together (DC)
(1)	S. <u>Pa kusambilila</u>	Ev'n when learning
	A. Tuli bonse na Yesu	we are together with the Lord
	tuli bonse	we are together
	S. -Na mu mapepo	Ev'n when praying
	A. Tuli bonse na Yesu	we are together with the Lord
	tuli bonse	we are together
(2)	S. Mu mayanda	In our houses
	A. Tuli bonse na Yesu,	We are together with the Lord
	tuli bonse	We are together
	S. Mu kwangala	In our leisure
	A. Tuli bonse na Yesu,	We are together with the Lord
	tuli bonse	We are together
(3)	S. Mu masanshi	When we 're sleeping
	A. Tuli bonse na Yesu,	We are together with the Lord
	tuli bonse	We are together
	S. <u>Lintu tulelya</u>	And when feasting
	A. Tuli bonse na Yesu,	We are together with the Lord
	tuli bonse	We are together
(4)	S. Pa bulendo	On our journeys
	A. Tuli bonse na Yesu	We are together with the Lord
	tuli bonse	We are together
	S. <u>Pa milimo</u> ponse	When we 're working
	A. Tuli bonse na Yesu	We are together with the Lord
	tuli bonse	We are together

Se - nge - le - la we ci - ba - nda Se - nge - le - lo ko

Se - nge - le - la we ci - ba - nda se - nge - le - lo - ko

Se - nge - le - la we ci - ba - nda Se - nge - le - lo ko

Wi - ngo - na - u - la

Get out of my way, Satan.

- (1) S. Sengelela we cibanda sengelelo ko
 A. Sengelela we cibanda sengelelo ko
 Sengelele we cibanda sengelelo ko
 Wingo-na-ula.
- Get out of my way, you Sa-tan
 Get out of my way (three times)
 Do not spoil my life
- (2) S. Nga naumfwa mwana Lesa 'nc namono mweo
 A. Nga naumfwa mwana Lesa -- namono mweo
 Nga naumfwa mwana Lesa -- namono mweo
 Wingo-na-ula
- When I remember Je-sus, then I see real life
 (three times)
 Do not spoil my life.
- (3) S. Sompusushe Mwana Lesa, inje mpokyo mweo
 A. Sompusushe mwana Lesa, inje mpokyo mweo
 Sompusushe mwana Lesa, inje mpokyo mweo
 Bengo-na-ula
- Please come and save me from this world
 Please come and save me (3)
 Come and give me life

Version of an indigenous melody. First heard when Mrs. Nakapizye sang it in St. Paul's Church, in Lusaka, in the 1970s. Edited by the present writer. Originally a Mambwe/ Langu song.



Ko-nka Ye-su Ko-nka Ye-su ko-nka Ye-su no-mba



Ko-nka ko-nka Ye-su ko-nka Ye-su mba

- | | | | |
|-----|----|--------------------------------|--------------------------|
| (1) | S. | Ko-nka Yesu | Follow Jesus |
| | A. | Ko-nka Yesu, Ko-nka Yesu nomba | Follow Jesus(2) today |
| | | Konka, ko-nka Yesu | Today follow Jesus |
| | | Konka Yesu nomba | Follow Jesus today |
| (2) | S. | A-letwita | He is calling |
| | A. | A-letwita, a-lekwita lelo | He is calling, |
| | | Lelo, a-letwita, | He is calling us all |
| | | Aletwita lelo | Us all, he is calling |
| | | | He is calling us all |
| (3) | S. | Twikokola | Waste no more time |
| | A. | Twikokola, twikokola kwisa | Waste no more time (2) |
| | | Kwisa, twikokola, | Come ye, come ye |
| | | Twikokola kwisa | Waste no more time (2) |
| | | | Come now. |
| (4) | S. | Ce-tekela | Trust in Jesus |
| | A. | Ce-tekela, ce-tekela Yesu | Trust in Jesus (2) today |
| | | Yesu, ce-tekela, | Today trust in Jesus |
| | | Cetekela Yesu. | Trust in Jesus just now. |

Version of an indigenous melody. Originated from the Men's Christian Fellowship (MCF) of the UCZ. n.d.

(1st time solo 2nd time all.)



CHORUS



5. TUBOMBELE PAMO INSHITA YAFIKA

LET US NOW WORK TOGETHER THE TIME IS RUNNING OUT

- (1) S. Tubombele pamo inshita yafika Let us now work together
A. Tubombele pamo inshita yafika the time is running out

Chrs

S. Wisha
A. Wishala kunuma, twende wikashama Please do not slag behind
(Tubombele) pamo inshita yafika lest you lose your reward
Let us now work together
The time is running out


- (2) S. Tusekele pamo inshita yafika Let us rejoice together
A. Tusekele pamo inshita yafika The time is running out

- (3) S. Tupepele pamo inshita yafika Let us now pray together
A. Tupepele pamo inshita yafika The time is running out

- (4) S. Twikatane pamo inshita yafika Let us now come together.
A. Twikatane pamo inshita yafika The time is running out

- (5) S. Twangalile pamo ngabana baMfumu Let us now play together
A. Twangalile pamo ngabana baMfumu As children of the Lord

Version of an indigenous melody. Collected from the Copperbelt. Edited by the present writer. n.d.

clap= 

(S) 
Ku ma - lu - ndu (CH) ku - ma - lu - ndu

(S) 
ku - ma - lu - ndu (CH) ku - ma - lu - ndu

CHORUS


Ye - su la - i - ta I - ta ba kwe

- | | | | |
|-----|----|-------------|------------------|
| (1) | S. | Ku malundu | From up the hill |
| | A. | Ku malundu | From up the hill |
| | S. | Ku malundu | From up the hill |
| | A. | Ku malundu, | From up the hill |

Chorus

Yesu wabuka	Jesus calls his own
Ita- bakwe	You are his own

- | | | | |
|-----|----|----------------|-----------------|
| (2) | S. | Kamubola } | Then come along |
| | A. | Kamubola } DC | Then come along |
| (3) | S. | No basimbi | Come over girls |
| | A. | No basimbi DC | Come over girls |
| (4) | S. | No basankwa | Come over boys |
| | A. | No basankwa DC | Come over boys |
| (5) | S. | Haleluya | Haleluya |
| | A. | Haleluya DC | Haleluya |

Version of an indigenous melody. An evangelistic Tonga song. n.d.

⁷ This is an evangelistic Tonga song. The meaning is:
 1. From the Hills, Jesus calls His own people.
 2. Come to me, Jesus calls His own people.
 3. (Come) all, you girls, Jesus calls His own people.
 4. (Come) all, you boys, Jesus calls His own people.

(S) Ba Ye- su Kri - stu ba - li - ya ku mwe - o

(CH) Ba Ye- su Kri - stu ba - li - ya ku mwe - o

Ba Ye- su kri - stu ba - li - ya ku mwe - o

E Ci - neo ba - li - ya ku - mye -

7. BA YESU KRISTU BALIYA KU MWE0.⁸

Jesus has gone back to His holy home

- (1) S. Ba Yesu Kristu baliya ku mweo
A. Ba Yesu kristu baliya ku mweo (2)
E, ci-ne baliya ku mweo.
- (2) S. Na Bena Kristu baleya ku mweo
A. Na Bena Kristu baleya ku mweo (2)
E, ci-ne baleya ku mweo.
- (3) S. Abantu bambi baleya ku kuloba
A. Abantu bambi baleya ku kuloba(2)
E, ci-ne baleya ku kuloba.
- (4) S. Iseni bonse tuleya ku mweo
A. Iseni bonse tuleya ku mweo (2)
Bwe-le-ni tuleya ku mweo.

Je-su-s has gone back to His holy home
Je-su-s has gone back to His holy home(2)
O, yes, he 's gone to his holy home

All his believers will go to eternal life
All his believers will go to eternal life(2)
O, yes they 'll go to eternal life

Those who don't believe will face eternal death
Those who don't believe will face eternal death(2)
O, yes they will face eternal death

Version of an indigenous melody. Originally a Tonga song. Translated into Bemba by the present writer, and circulated on the Copperbelt. n.d.

⁸A song on the second coming of Christ, edited with new words in Bemba by the present writer.



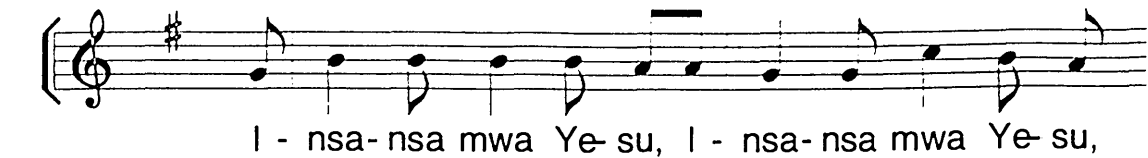
- (1) I-ya makaza
I-ya makaza
I-ya makaza
Taba yaleratu lahao.

- (2) Lya kupapisha
Lya kupapisha
Lya kupapisha
Ishina lyakwa Lesa

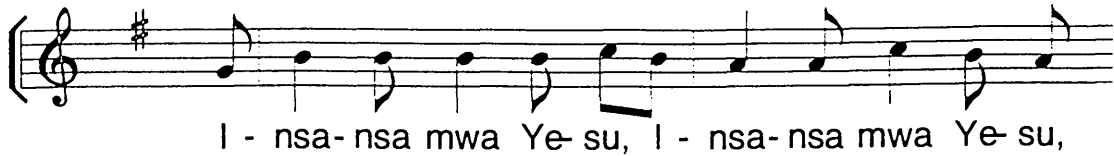
God's name is wonderful
God's name is wonderful
God's name is wonderful
Lord God almighty 's his name.

Give me the Sa-viour
Give me the Sa-viour
Give me the Sa-viour
God the Redeemer 's his Name

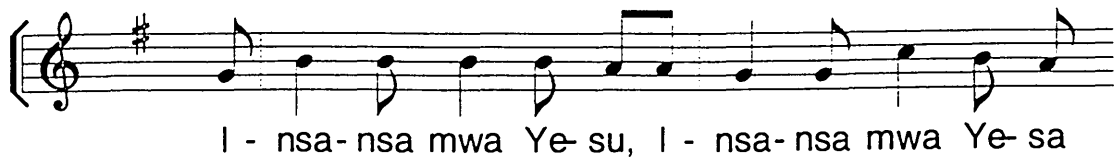
Version of a traditional melody. An indigenous song from Ghana; was translated into Bemba and is sung by some choirs on the Copperbelt. 1970s.



(S)



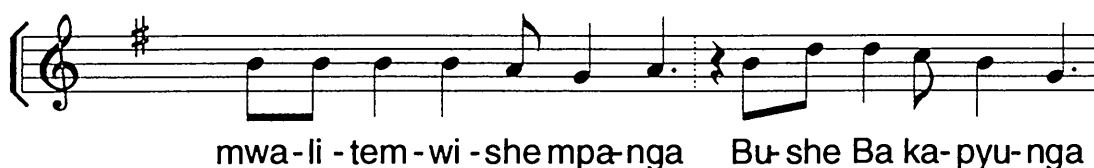
(CH)



There is joy in Jesus.¹⁰

- (1) S. Insansa kwa Yesu insansa, kwa Yesu (Bemba)
 A. Insansa kwa Yesu insansa,
 Insansa kwa Yesu insansa
 Insa-nsa kwa Yesu.
- (2) S. Cimwemwe mwa Yesu cimwemwe, mwa Yesu (Nyanja)
 A. Cimwemwe mwa Yesu cimwemwe
 Cimwemwe mwa Yesu cimwemwe
 Cimwe-mwe mwa Yesu.
- (3) S. Cikondi mwa Yesu cikondi, mwa Yesu (Nyanja)
 A. Cikondi mwa Yesu cikondi
 cikondi mwa Yesu cikondi
 cikondi mwa Yesu.
- S. There 's happiness in Jesus, happiness
 A. There 's happiness in Jesus, happiness
 There 's happiness in Jesus, happiness
 There 's happiness in Je-su-s Christ
- S. There 's peace in Jesus Christ, peace
 A. There 's peace in Jesus Christ, peace
 There 's peace in Jesus Christ, peace
 There 's pea-ce in Je-su-s Christ
- S. There 's fellowship in Jesus, fellowship
 A. There 's fellowship in Jesus, fellowship
 There 's fellowship in Jesus, fellowship
 There 's fellowship in Je-su-s Christ

Version of an indigenous melody. Nyanja song sung mostly on the Copperplet, translated into Bemba by the writer. n.d.



- (2) S. Mwe Ba KB (Elder, Choir etc) bwesheni mpanga }
 A. Shise shingile pa cipata ca mweo } DC



15

11. MWE YA MUNSI NANDI MWANKANA¹¹

Though you people of this world reject me

(1) S. Mweya munsu nandi mwakana

Refr. Muli nawe Yesu, muli nawe Yesu
Akuweni.

(2) S. Nandu fisame ni ciwanga

(3) S. Mweya Tata nandi mwakana

(4) S. Mweya mayo nandi mwakana

(5) S. Mulumendo nandi wakana

(6) S. Mukazyana nandi wakana

(7) S. Ndu kutami nganda ya muzo

(8) S. Ndi wakanu kupelu wila

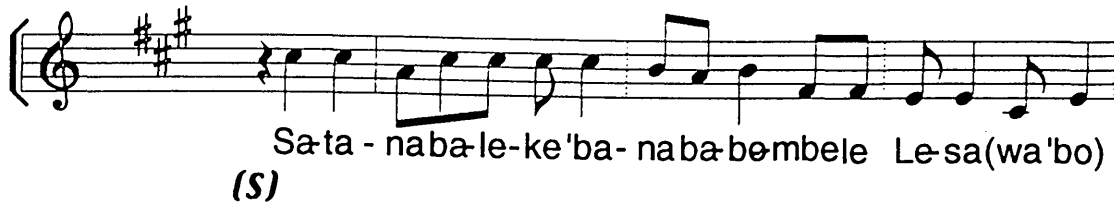
(9) S. Yesu witu Mwene wa umi

Tulumbanye Yesu Manda onsi.

Though you people now reject Jesus
Jesus is with you, (Your) Lord and Saviour

Though you people pride in witch-craft
Though you all men now reject Jesus
Though you women now reject Jesus
Though you all boys now reject Jesus
Though you all girls now reject Jesus
(etc destroying your friends marriage, refusing to give)
Our Lord Jesus, giver of good life
Praise be to Jesus, throughout the whole world

Version of an indigenous melody. Mambwe/Lungu song, taught by Rev. Ronald Ndawa. 1960s.



Satan, leave God's people to serve freely.

- (1) S. Satana baleke 'bana babombele Lesa (wabo) }
 A. Satana baleke 'bana babombele Lesa } DC.
 S. Iwe Satana,
 A. Satana e-, Satana e
 Satana baleke 'bana babombele Lesa
- (2) S. Ba Yesu twatasha pa kutupelo mweo (upya) }
 A. Ba Yesu twatasha pa kutupelo mweo } DC.
 S. Imwe Ba Yesu
 A. Ba Yesu e-, Ba Yesu e
 Ba Yesu twatasha pa kutupelo mweo

Satan, leave God's people to serve freely
 You, satan, you satan
 Satan, leave God's people to serve freely

Jesus, we thank you for giving us new life
 O Jesus! O Jesus!
 Jesus, we thank you for giving us new life

Version of an indigenous melody. Anonymous. Collected from Lusaka. Edited by writer. n.d.



Mwana Le-sa Ye-su Kri - stu a-kabwe-la ba ne a-kabwe la nat wa-



nge nge Mwa na Ye-su A - ka - bwe - la e



a - ka - bwe - la a - ka - bwe - la na - twa - nge, e, e



a - ka - bwe - la na - twa - nge

- S Mwana Lesa Yesu Kristu akabwela bane, e
 A. Akabwela natwange
 S. Mwana Lesa Yesu Kristu akabwela bane, e
 A. Akabwela natwange
 S. E, akabwela, e
 A. Akabwela, e akabwela; akabwela natwange, e, e
 Akabwela, e akabwela; akabwela natwange.

Jesus the Son of God our Saviour will come again
 Let us rejoice for he 'll come

Yes-- he 'll come again,
 Yes he will come, yes he will come
 Let us rejoice for he 'll come (again) } DC

¹⁴A song on the second coming of Christ.

14. VWALANI YESU WAMBULA KUVUNDA¹⁴

Put on Jesus the garment that is ever clean

1. S. Nangu muvale malaya vyonse viliye na candulo;
*vwalani¹⁵

*

{ss : sl : ss |ls :s : ss| ls:-s :m | dm:-.m: d}

- A. Vwalani Yesu - wambula kuvunda

{mm:-.m: m |r :- :- |dd:dr :r|d :- :-}

2. S. Nangu muvale malaya vyonse viliye na candulo;
vwalani

- A. Vwalani Yesu - ndi mutonda nyifwa.¹⁶

Though you dress up colourfully, that is secondary, Put on
Put on Jesus Christ the garment that is ever clean

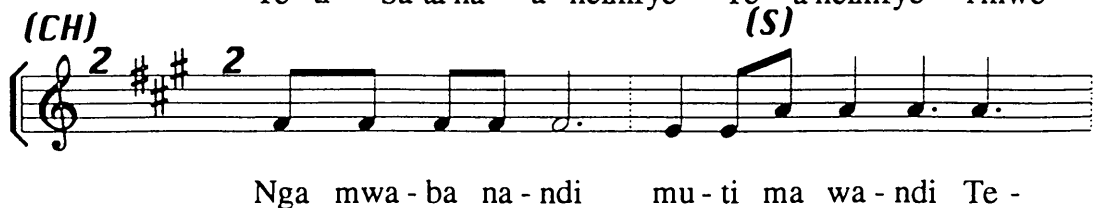
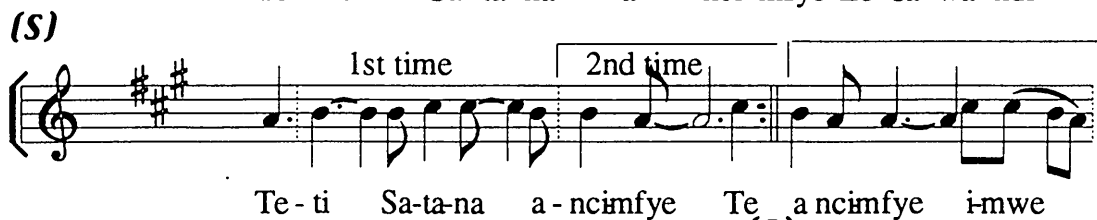
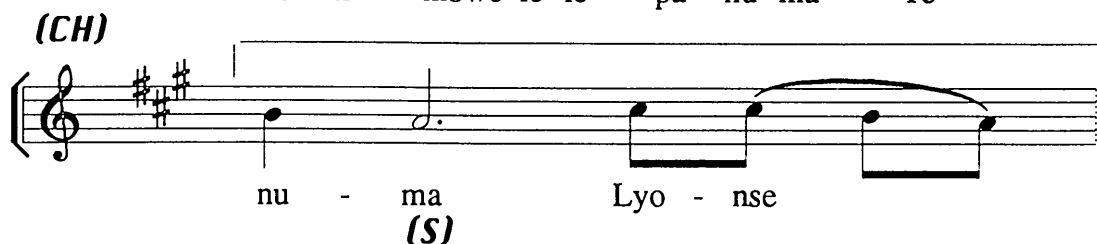
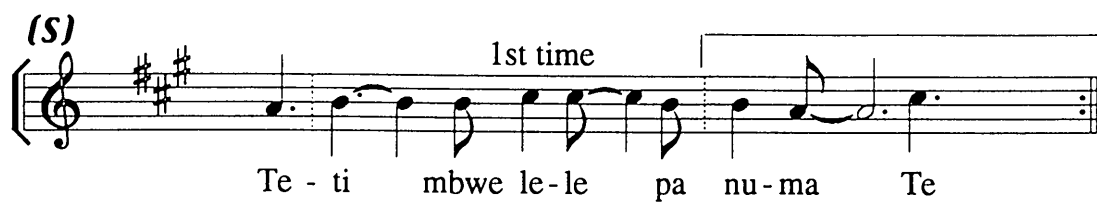
Though you dress up colourfully, that is perishable Put on
Put on Jesus Christ who has conquered death

Version of an indigenous melody, first heard from Chimwemwe Women's Christian Fellowship (KBBK), Kitwe. n.d. There is no music to this Tumbuka song because it was not one of those given out for transcribing of staff notation. This is one of the complicated Tumbuka melodies which, perhaps, would best be learnt more quickly by the 'listen-learn' oral method. There can be as many variations as the solo singer likes. However, the present writer has, instead, tried to give it the tonic solfa.

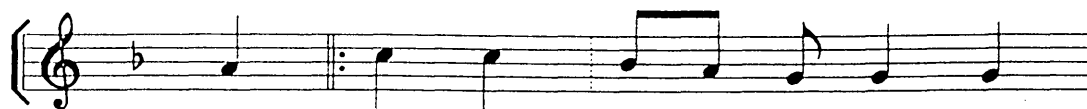
¹⁴ On Christian life and conduct.

¹⁵ This 'Vwalani' begins at the star * in the music notes.

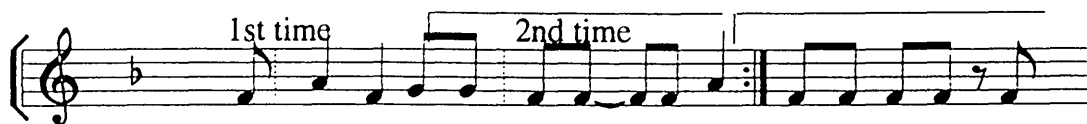
¹⁶ The first Solo " Nangu muvale..." , 'though you dress up...' can be varied by substituting with other activities, such as "nangu muombe ncito"; "nangu pele ndalama" etc.



♩ = 175



Ba Ye - su ba - li - tu - pe la
(S)



U - mwe-o wa mu - ya-ya ya Ba mu-ya-ya-ya U-
(CH)



-mweo u-mweo u-mweo wamu-ya-ya- ya U - ya-ya-ya

Jesus has given us eternal life

- (1) S. Ba Yesu balitupela
A. Umweo wa muyayaya
S. Ba Yesu balitupela
A. Umweo wa muyayaya
Umweo- umweo- umweo wa muyayaya
Umweo- umweo- umweo wa muyayaya.

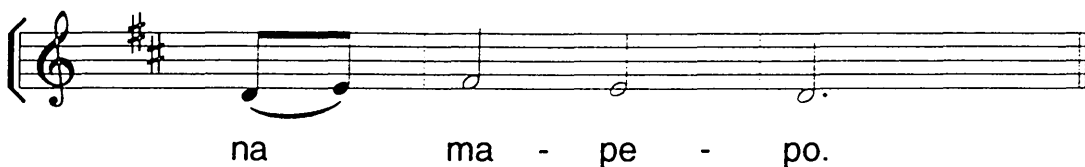
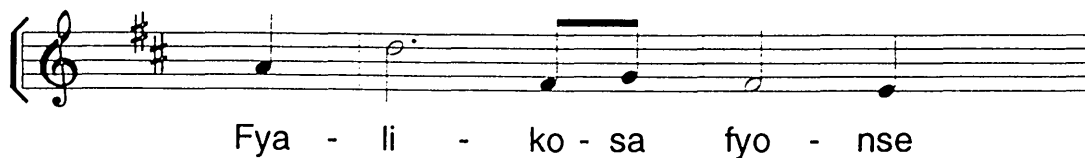
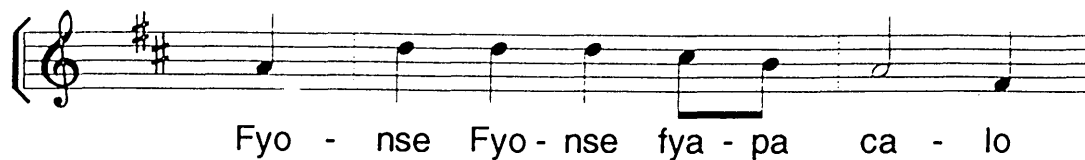
- (2) S. Iseni mwise mupoke
A. Umweo wa muyayaya
S. Iseni mwise mupoke
A. Umweo wa muyayaya
Umweo- umweo- umweo wa muyayaya
Umweo- umweo- umweo wa muyayaya

Version of an indigenous melody. Anonymous. Collected on Copperbelt; and sung in Lusaka. 1970s

¹⁹This is on God's Salvation of mankind.

Every thing on earth is hard going,
and can only be made easy by prayer

♩ = 130



Every thing on earth is hard going, and can only be made easy by prayer

- | | | |
|-----|----|------------------------------|
| (1) | S. | Fintu |
| | A. | Fintu fya pa calo |
| | | Fyalikosa fyonse |
| | | Lelo finashiwa na mapepo |
| (2) | S. | Yonse |
| | A. | Yonse amacushi |
| | | Aya pano calo |
| | | Yakulayanshiwa fye na Kristu |
| (3) | S. | Eo |
| | A. | Eo natemwisha |
| | | Eo natemwisha |
| | | Eo natemwisha pali fyonse |
| (4) | S. | Aka |
| | A. | Akampelo mweo |
| | | Akampelo mweo |
| | | Akampelo mweo wamuya-ya-ya. |

Everything on earth is hard going(2)
and can only be solved through prayer.

All the problems of this earth (2)
Can only be solved by Christ

He is the only one I love (2)
He is the only one I love most of all

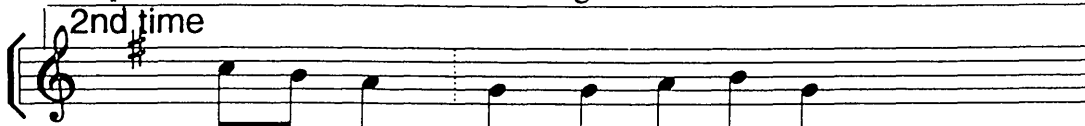
8. **UKUTEMWA KWAKWA YESU KWASEKESHO MUTIMA WANDI²¹**
God's love comforts my heart

$\text{♩} = 124$



U - ku - temwakwa Ye suk wase keshomu-ti-mawa-ndi

(After the repeat the next line is sometimes sung as a fill)



(ti - ma wa - ndi Nsa - nga - la - le)



Nsanga - la-le Nsanga la-le Muli Yesu ka-tu-la wa - ndi

- (1) Ukutemwa kwakwa Lesa kwasekesho mutima wandi- DC
 Nsangalale, nsangalale- Muli Lesa katula wandi
 Nsangalale, nsangalale- Muli Lesa katula wandi

The -lo-ve of my Almighty God
 Gives me comfort and heals my whole life
 I am happy, ever happy
 't Gives me comfort and heals my whole life

- (2) Imilimo yakwa Yesu, yapususho mutima wandi- DC
 Nsangalale, nsangalale- mu milimo yakwa Shikulu
 Nsangalale, nsangalale- mu milimo yakwa Shikulu

All the work of my Lord Jesus Christ
 Makes me safer and heals my whole life
 I am happy, ever happy
 While I keep serving Jesus my Lord

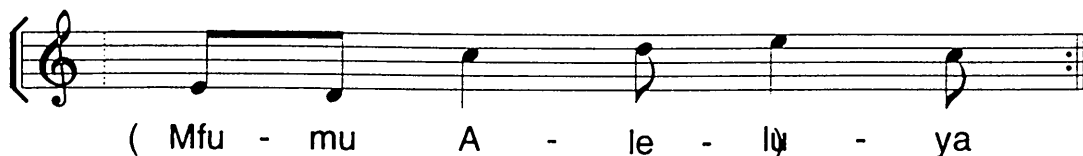
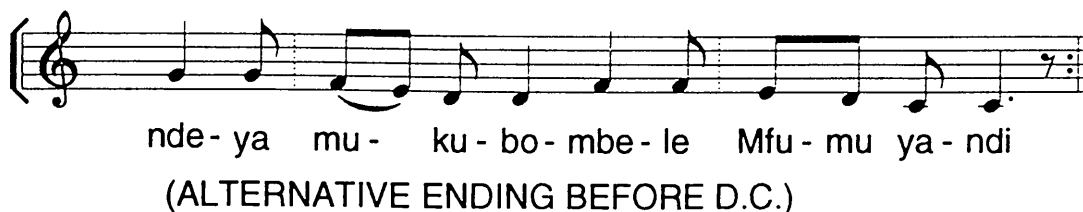
- (3) Ulubuto lwakwa Yesu, lwabutusho mutima wandi- DC
 Nsangalale, nsangalale- mu kukonka Katula wandi
 Nsangalale, nsangalale- mu kukonka Katula wandi

Shining light of my Lord Jesus Christ
 Makes me happy and cleanses my life
 I am happy, ever happy
 While I walk on with Jesus my Lord

Version of an indigenous melody. Anonymous composer; was first heard on the Copperbelt among the KBBK women's groups. 1970s.

♩ = 110

438



All ♩♩ should be swung ie = ♩. ♩
but not precisely in time.

I shall give all my life to Jesus

- (1) Umweo wandi nalapela Yesu;
nde ya mu- kubombele Mfumu yandi

Umweo wandi nalapela Yesu;
nde ya mu- kubombele Mfumu yandi

Refrain

S. Aleluya
A. Ndemubombela, ndemubombela,
ndemubombela Lesa wandi

- (2) Amaka yandi ndemupela Yesu;
nde ya mu-kubombele Mfumu yandi

- (3) Amano yandi ²³

- (4) Amenso yandi

- (5) Amolu yandi

- (6) Ifyuma fyandi

- (7) Inganda yandi

²² On Christian life. The meaning is : I will offer my life, (my strength, my intellect, my eyes, my feet, my wealth, my household) in service for my God.

²³ Subsequent words are as in the previous verse. The same pattern will be followed for verses 4-7.

♩ = 168

I ne ndi mu - le - ndo I ne ndi wa ku - fwa

No - mba mfwa - yo ku - ya Ku ca - lo ca - wa - ma.

INE NDI MULENDO

I am a sojourner on earth. "

- | | | | |
|-----|----|-------------------|----------------------------|
| (1) | S. | Ine ndi mulendo | I am -still a pi-lgrim |
| | A. | Ine ndi wa kufwa | Walking with the Saviour |
| | | Nomba mfwayo kuya | And I want to get there |
| | | Ku calo cawama. | In the Holy city |
| (2) | S. | Pano calo twaba | This world which I live in |
| | A. | Fyonse fikashala | One day will be gone by |
| | | Nomba mfwayo kuya | For I want to be there |
| | | Ku calo cawama. | In the holy city |
| (3) | S. | Aleluya Amen | Aleluya amen |
| | A. | Aleluya Amen | Aleluya amen |
| | | Ine mfwayo kuya | Yes I want to be there |
| | | Ku calo cawama. | In the holy city |

Edited choir song. Anonymous. First popularly sung in the 1970s.

²⁴ A song on Christian pilgrimage. Meaning: I am a sojourner on earth, one day I shall pass away, but when that happens I want to go to a better place. The world in which we live, and everything in it, will remain when we pass away, but I want to go to a better place, Aleluya Amen.

♩ = 108



Ba Ye- su Lu- bu- to lwa pa- nwe son- de



Ba Ye- su lu - bu - to lwa pa- nwe son- de

Jesus is the Light of the world.

25

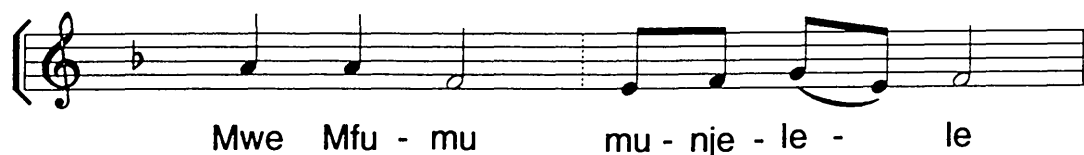
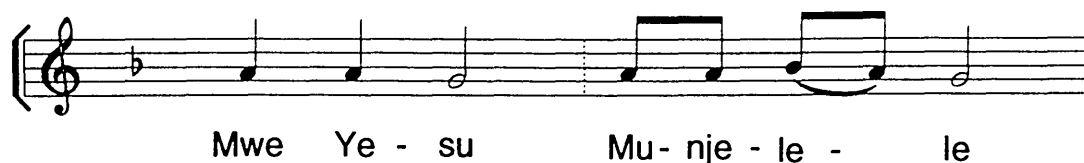
- (1) S. Ba Yesu Lord Jesus
A. Lubuto lwa panwe sonde | DC Jesus is the light
of the world
- (2) S. Satana The devil
A. Ni mfifi ya panwe sonde | DC Satan is the darkness
of the world
- (3) S. Ba (KB, MCF, Kapyunga, Deaconess) ²⁶
A. Lubuto lwa panwe sonde | DC
- (4) S. Hosana Praises be to God
A. Mwe bantu ba panwe sonde the Father
S. Hosana
A. Bangeli mu mulu monse. And to him Glory

Version of an indigenous melody. Anonymous composer.

²⁵ Jesus Christ, the light of the world.

²⁶ Each of these people would be used separately at a time. This means that verse 3 may have to be repeated as many times as the number of the people mentioned herewith.

♩ = 184



- (1) S. Nandi nalimisebenyeko
I was there when they despised you

Chrs. Mwe Yesu munjelele
Mwe Mfumu munjelele

Lord Jesus
Have mercy on me

- (2) S. Nandi nalimitanikeko
I have also crucified you

- (3) S. Nalimipele ku fipondo
Many times I have betrayed you

- (4) S. Nalimitanine na menshi
I refused to give you water

- (5) S. Nalimikenya pabuta
Publicly I have denied you

- (6) S. Namishitishe ne mpiya
I have sold your life for money

- (7) S. Nalimifwishilya mate
I spat on your face I confess

S. { ss: ls: mr: dr }

A. { m : m : r : - | mm : m: r : - }

{ m : m : d : - | t,d: r: d : - } ²⁸

²⁷ This is an **Easter** song. It answers the questions; "Were you there when: they crucified Him? When they gave Him up to be tortured? When, at the cross, they refused to give Him water to drink? When they deserted Him? When they sold Him for pieces of silver? When they spat on Him?" The song gives the answer; "I was also there.... Lord Jesus forgive me". Composed by the present writer.

²⁸ Sung to the 4/4 beats per bar.

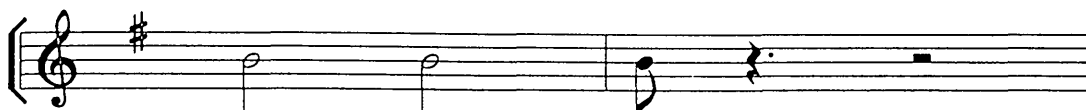
♩ = 184



Twe - nde- ni twi - ngi le Twe - nde- ni twi - ngi - le



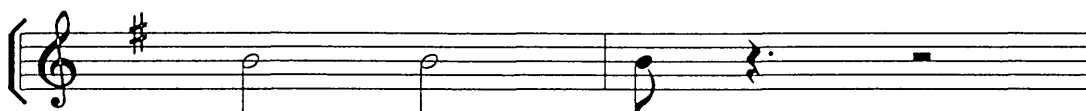
Twi - ngi - le pa ka - ci - pa - ta ka - ce - pa



Mwa - sha - la



Mwa - sha - la ku mwe - o wa mu - ya - ya - ya



Mwa - sha - la



Mwa - sha la ku mwe - o wa mu - ya - ya - ya.

New song in a traditional style. Composed by the writer. 1980s. Music is in Tonic Sol-fah because it was not transcribed in Staff notation at same time with others.

*The mouth of a christian chooses what to say.
The eyes of a christian choose what to grasp.*

♩ = 184



A ka nwa kamwi -na Kri-stu ka - sa-le fya ku-so- sa



So - sa - so - sa - so - se fya mu - shi - lo



So - sa - so - sa so - sa so - sa



So - sa so - sa - so - se fya mu - shi - lo

The mouth of a Christian (chooses what to say).

(1) S. Akanwa ka mwina Kristu kasale fya kusosa

A. Sosa-- sosa-- sosc fya mushilo

S. Sosa

A. Sosa

S. Sosa

A. Sosa, sosa- sosa- sosc fya mushilo

The mouth of a Christian chooses what to say.
To say edifying things. Speak-----edifying things

(2) S. Amenso ya mwina Kristu yasale fya kumona

A. Mona-- mona-- mone fya lubuto

S. Mona

A. Mona

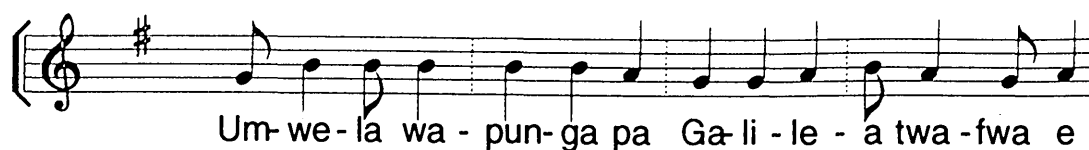
S. Mona

A. Mona, mona- mona- mone fya lubuto

The eyes of a Christian choose what to grasp.
Grasp the things of the spirit

Version of indigenous melody. Anonymous.composer. Sung by the KBBK. throughout Zambian churches. n.d.

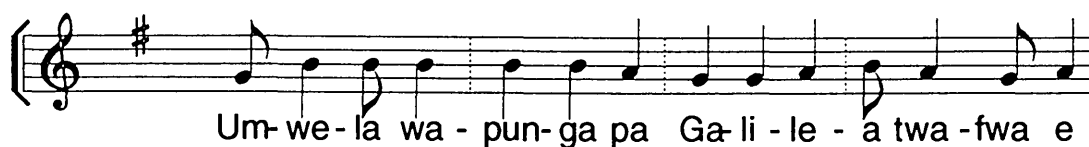
(solo)



(all)



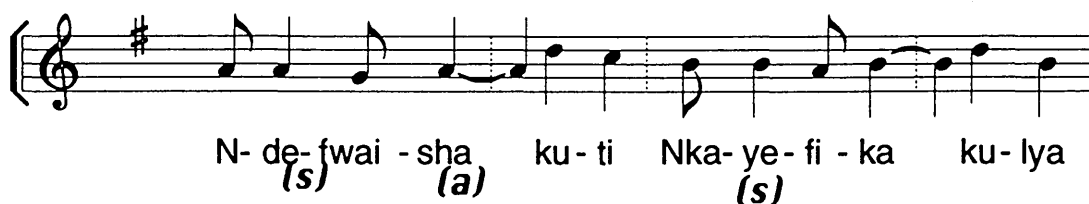
(s)



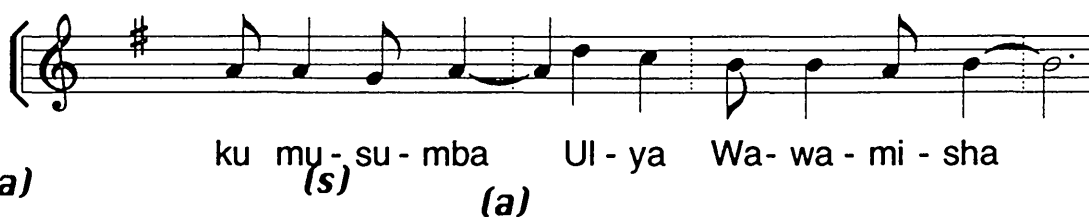
(a)



(a)



(a)



(a)



25. UMWELA WAPUNGA PA GALILEA TWAFWA

The storm is raging for me at the Lake of Galilee

S. Umwela wapunga pa Galilea twafwa e

A. Ulwendo lwesu cine lwalyafya

S. Umwela wapunga pa Galilea twafwa e

A. Ulwendo lwesu cine lwalyafya

The storm is raging for me at Lake Galilee

Indeed, my pilgrimage is quite tough

S. Ine

A. Ndefwaisha

Kuti

Nkayefika

Kulya

Ku musumba

Ulya

Wawamisha

I am

In great need

That

I may get there

A. U-kwa bangeli bakatusengela

Ulwendo lwesu kwena lu-tali.

Where angels will welcome us all

Indeed our pilgrimage is quite tough

Version of indigenous melody. Anonymous composer. Translated by the writer. 1992.

26. WE KAPEPA WA MABANGE BAKAKUPOSA MU MULILO

S. We kapepa wa mabange bakakuposa mu mulilo
s -.ss -.ff -.mm - dm:mm m dr:rr r :-

A. Cenjela iwe, mayo cenjela iwe
f -.sf:mm - d m r rr:dd - - -

S. Ne fipopo fya mabange bakafiposa mu mulilo
s -.ss -.ff -.mm - dm:mm m dr:rr r :-

A. Cenjela iwe, mayo cenjela iwe
f -.sf:mm - d m r rr:dd - - -

S. Wamona mayo, wamona tata
d, - t,l,:s, d- - - d, s,l, s,d,

A. Ifyo waba nkoma matwi
f f m - d rr -.rd -

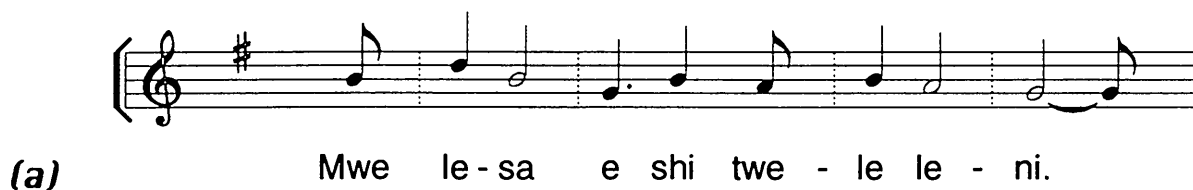
You who smoke opium (hemp,etc)
You must beware
You will be thrown into hell with all of them
Watch out! Watch out!

O wretched man! you have ears but do not just hear!

Version of an indigenous melody. Introduced to a choir by Mr. Anganile. Kasama. 1968. Staff notation was not transcribed at the same time as others, hence the tonic-solfah.

U.1 $\text{♩} =$ 

U. 2



27. YEHOVA E SHI BAPALENI !
Jehovah (Lord God), may
they be blessed by you

- (1) S. Yehova e shi bapaleni !
 A. Yehova e shi bapaleni !

Refr.

- A. Abantu bonse balongene pano ala bana benu
 Yehova e shi bapaleni

- (2) S. Mwe Lesa e shi tweleleni
 A. Mwe Lesa e shi tweleleni

Refr.

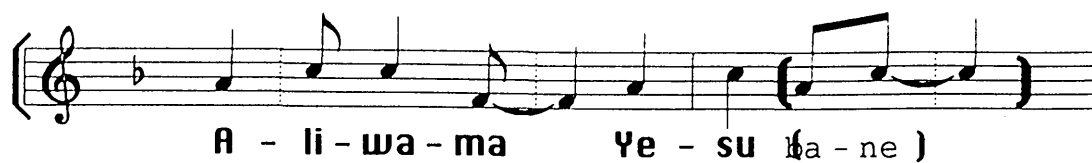
- A. Impu-lumu-shi twa-bifya fwe ba-na benu
 Mwe Lesa e shi tweleleni ³²

Jehovah, may they be blessed by you DC.
 The people gathered here, Lord God, be-long all to you
 Jehovah may they be blessed by you

Jehovah Lord pour your grace on us DC.
 We all come to confess sins we 've committed to you
 Jehovah Lord have your grace on us.

³² An Assembly song, with words supplied by the present writer using a traditional tune. The meaning of the song: Jehovah, bless (these) your people. All these people gathered here are your children. Lord God, forgive (us) your people. The sins we your children have committed; Lord God, forgive us, we pray.

(solo)



(all)



(s)



(a)



28.

ALIWAMA YESU ³³*Our Lord Jesus Christ is good/kind*

- (1) S. Aliwama Yesu (bane) Lord Jesus Christ is kind
 A. Ali-wa-ma Yes, he is kind
 S. Aliwama Yesu
 A. Ali-wa-ma
 Aliwama Yesu, ali-wa-ma
 Aliwama Yesu, ali-wa-ma
- (2) S. Tumusumine Yesu (bane) Let all the world believe
 A. Tumusumine Let us believe
 S. Tumusumine Yesu
 A. Tumusumine Yesu, tusu-mi-ne
 Tumusumine Yesu, tusu-mi-ne
- (3) S. Tumubombeles Yesu Let all of us serve him
 A. Tumubo-mbe-le Let us serve him
 S. Tumubombeles Yesu
 A. Tumubo-mbe-le
 Tumubombeles Yesu, tumubombeles
 Tumubombeles Yesu, tumubombeles.
- (4) S. Akabwela Yesu Christ Jesus will return
 A. Aka-bwe-la He 'll come for me
 S. Akabwela Yesu
 A. Aka-bwe-la.
 Akabwela Yesu, akabwela
 Akabwela Yesu, akabwela

³³ Christ's attributes and work in the world.

(A song on Christian ministry.)

"Whom shall I send?"..."

(S) (2nd time.)
Na-ni uyo nde-tu-ma, Ni-ne-bo ndi-- po ntu-me
(CH) (Ni.)

(S) Ku ku shi me ke la-ndwe Ni-ne-bo ndi - po ntu-me
(CH) (Ni.)

(S) Na-ni uyo nde-tu-ma, Ni-ne-bo ndi - po ntu-me
(CH) (Ni.)

(S) Kuku-shi me ke la-dwe Ni-ne-bondi - pontu-me-ni
(CH)

N.B. ALL B \flat 's ONE 1/4 TONE HIGHER.

S.	Nani uo ndetuma ³⁵	{who, then, will go for me}
		{who, then, shall I send out}
A.	Nine mwe Mfumu ntumeni.	Here-am I, <u>Lord please</u> send me
S.	Ku kushimike landwe	To- preach - salva-tion
A.	Nine mwe Mfumu ntumeni.	Here-am I, <u>Lord please</u> send me

To show them mercy
To feed the hungry
To give them clothing
To meet the lonely

Version of an indigenous melody. Kaputa Church choir. 1990.

³⁴ This is based on Isaiah 6:8. It is an Evangelistic song.

³⁵ This first line can be varied by the soloist to suit the different tasks for which people are sent out on mission. The song can be repeated as many times and for as long as the singers want it.

(1st bar 2nd verse)

(
(s) Co-mbo ni Na) Combo ca No - ah Co mbo ca - kwa No - ah
(s) (ch)

(s) Co mbo ca No - ah Co - mbo ca - kwa No - ah ca
(ch)

limi-nina Twende- ni bonse twingi-lemu combo ca-kwaNo ah

30.

COMBO CAKWA NOAH

Noah's ark is still waiting for
us to enter. The ark is Jesus Christ.

- (1) S. Combo ca Noah
A. Combo - cakwa Noah
S. Combo ca Noah
A. Combo cakwa Noah caliminina
Twendeni bonse twingile mu combo cakwa Noah
- (2) S. Combo ni Yesu
A. Combo ni- Yesu
S. Combo ni Yesu
A. Combo ni- Yesu caliminina
Twendeni bonse twingile mu combo cakwa Noah
- (3) S. Na Ba (KB, Kapyunga, Namayo, Shibantu)
A. Combo ni Yesu
S. Na ba (KB, etc)
A. Combo ni Yesu, naiminina
Twendeni bonse twingile mu combo cakwa Noah

Version of indigenous melody. Anonymous composer. n.d.



Arise and shine for the light has come,
 Arise and shine for the light has come,
 Arise, arise arise and shine,
 arise, arise arise and shine.

Simka upenye simka upenye
 Simka upenye simka upenye
 Simka, simka simka upenye
 Simka, simka simka upenye

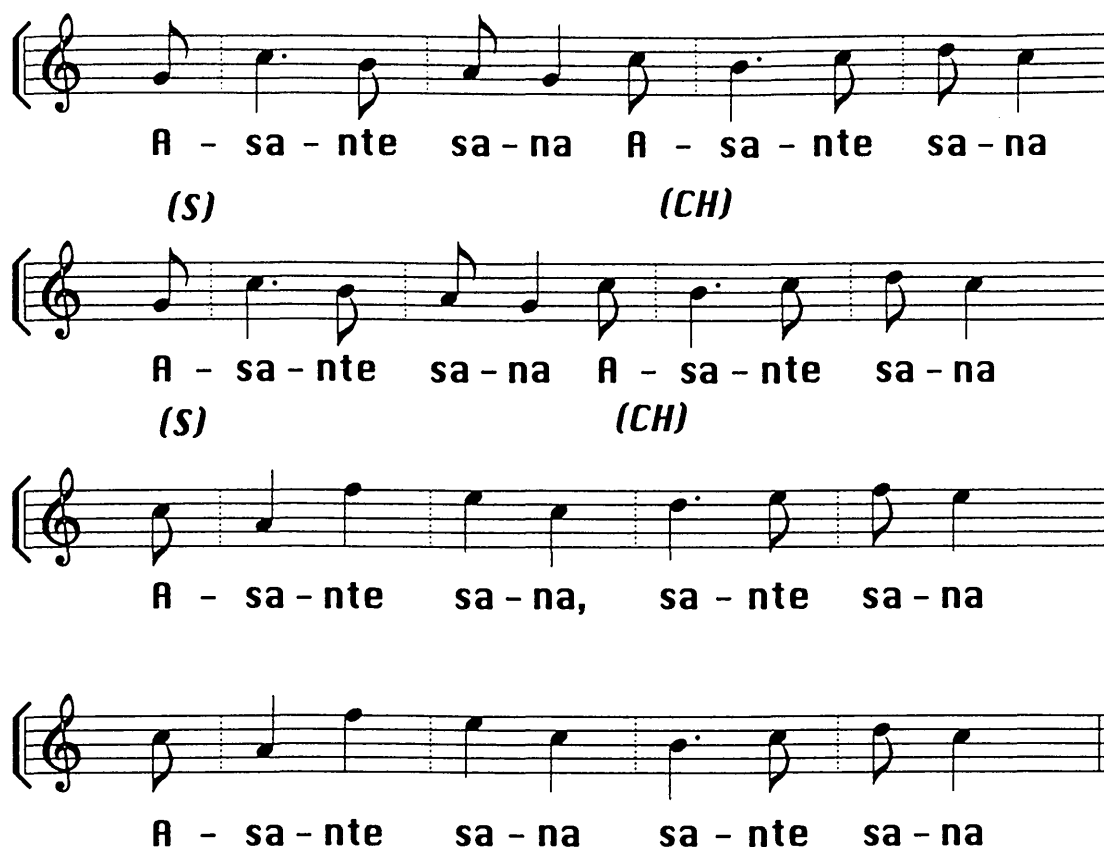
Ima wake ima wake
 Ima wake ima wake
 Ima, ima ima wake
 Ima, ima ima wake

Leve-toi et brille, leve toi et brille
 Leve toi et brille, leve toi et brille
 Leve toi - leve toi, leve toi et brille
 Leve toi - leve toi, leve toi et brille

Levanta te e brilla, levanta te e brilla
 Levanta te e brilla, levanta te e brilla
 Levanta- levanta, levanta te e brilla
 Levanta- levanta, levanta te e brilla

3/4

s, m m m d - m f m r m -
 s, m m m d - m f m r m -
 m r d r d - d r m f m -
 m r d r d - d t, d r d -



A - sa - nte sa - na A - sa - nte sa - na
(S) (CH)

A - sa - nte sa - na A - sa - nte sa - na
(S) (CH)

A - sa - nte sa - na, sa - nte sa - na

A - sa - nte sa - na sa - nte sa - na

- | | | | | | |
|-----|----|-------------------------|-----|----|-------------------------------|
| (1) | S. | Asante sana | (4) | S. | Thank you Jesus, |
| | A. | Asante sana | | A. | Thank you Jesus |
| | S. | Asante sana | | S. | Thank you Jesus |
| | A. | Asante sana | | A. | Thank you Jesus |
| | | Asante sana 'sante sana | | | Thank you thank you, |
| | | Asante sana 'sante sana | | | thank you Jesus |
| | | | | | Thank you thank you, |
| | | | | | thank you Jesus ³⁸ |
| (2) | S. | Twatotela | | | |
| | A. | Twatotela | | | |
| | S. | Twatotela | | | |
| | A. | Twatotela | (5) | S. | Si-ya bonga |
| | | Twatotela twatotela, | | A. | Si-ya bonga |
| | | Twatotela twatotela | | S. | Si-ya bonga |
| | | | | A. | Si-ya bonga |
| | | | | | Siya bonga si-ya bonga |
| | | | | | Siya bonga si-ya bonga |
| (3) | S. | Thank you..... | | | |
| | A. | Thank you | | | |
| | S. | Thank you | | | |
| | A. | Thank you | (6) | S. | Mwaiseni } DC |
| | | Thank you, thank you, | | A. | Mwaiseni } |
| | | Thank you, so much | | | Mwaiseni mwaiseni DC |
| | | thank you thank you, | | | |
| | | thank you so much | | | |

Anonymous composer. New tune in a traditional style. Adopted at a music workshop. Mindolo. 1986.

³⁷A song of welcome and reception

³⁸ The verses can be added for as many people there are to thank and receive or send out as possible, and in as many languages you want as possible.



Nsha- ka - le - ke uk - we - nda na Ye- su



Ye - su a - li - wa - ma



Nsha- ka - le - ke uk - wen - da na Ye- su



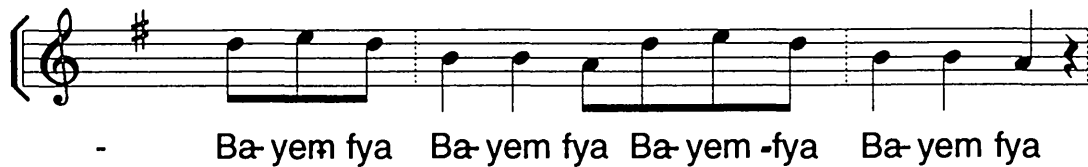
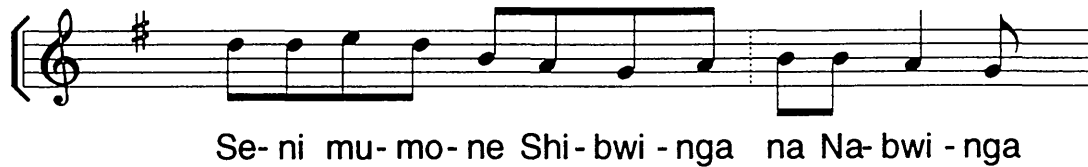
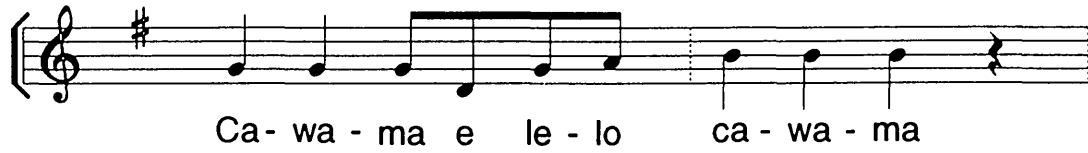
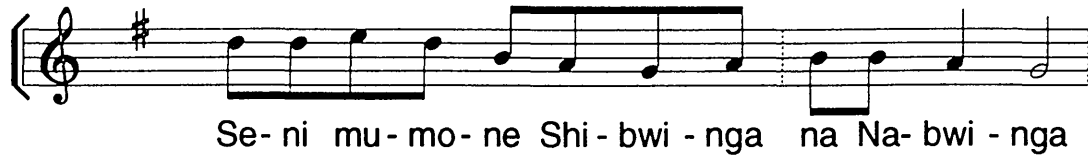
Ye - su a - li - wa - ma



Nsha- ka - le - ke uk - wen - da na Ye- su



Ye - su a - li - wa - ma.



35.

CIBE IFYO FINE⁴²
let it be so

Cibe i-fyo fine	[4 times]	ifyo fine (Lesa) [4 times]
Cibe i-fyo fine	[3 times]	ifyo fine [3 times]
Cibe i-fyo fine		ifyo fine

Let it be-- so	[4 times]	Let it be so [4 times]
Let it be-- so	[3 times]	let it be so (Lord) [3 times]
Let it be-- so		Let it be so

TUNE

Let it be so (Amen)

Response at *:

{ d :r m :m m :m r:-	s s:s f:-}
{ r :r d :d d :d t, :-	m m:m r:-}
{ t, :t, l, :l, l, :l, s, :-	d d:r m:-}
{ d :d r :- r :r r :-	s s:s s:-}
{ d :r m :- m :m r:-	s s:s f:- (f) :-}
{ r :r d :- d :d t, :-	m m:m r:- (r) :-}
{ t, :t, l, :- l, :l, s, :-	d d:r m:- (m) :-}
{ d :d r :- t, :t, d :- -:-	f r:r m:- -:-

A version of an indigenous melody. The 'Amen' is started by Soprano and the 'Response' by Tenor, but the melody should be sung by all four parts, as would be convenient, to the accompaniment of a small drum or any other instrument like it. The melody is in tonic sol-fah as it was not transcribed in staff notation with other songs. Composed by the present writer at the Zambia Worship Workshop. Mindolo. 1986.

⁴² The tune is by the present writer, so is the translation of the word 'Amen'. The 'Amen' is started by Soprano and the 'Response' by Tennor, but the tune should be sung by all four parts, as would be convenient, to the accompaniment of a small drum or any other instrument like it.

36. UKO KULESANGWA ABA BATATU E CILONGANINO⁴³
Where these three are found, there is the church

Uko kulesangwa aba batatu, e (kuli) (i)cilonganino
 Uko kulesangwa aba batatu, e (kuli) (i)cilonganino

- (a) Ni Lesa na iwe elyo no munobe, e cilonganino
 Ni Lesa na iwe elyo no munobe, e cilonganino
- (b) Ni Lesa na iwe elyo na bafyashi, e cilonganino
 Ni Lesa na iwe elyo na bafyashi, e cilonganino
- (c) Ni Lesa na iwe na bana bobbe bonse, e cilonganino
 Ni Lesa na iwe na bana bobbe bonse, e cilonganino
- (d) Ni Lesa na iwe elyo no mukashi, e cilonganino
 Ni Lesa na iwe elyo no mukashi, e cilonganino
- (e) Ni Lesa na iwe elyo no mulume, e cilonganino
 Ni Lesa na iwe elyo no mulume, e cilonganino
- (f) Ni Lesa na iwe na bena Kristu bonse, e cilonganino
 Ni Lesa na iwe na bena Kristu bonse, e cilonganino
- { m :-.m | r :-.r | d : d | -.r :m | -.m:m | -.m :m }
- { -.s,:d | -.d:d | -.d: d | DC.
- { l :-.s | f :-.m | -.m: r | d :-.d | d :-.t, | d:r }
- { -.r:m | -.m : m | -.m : m }
- { s :-.s | f:m | -.m : r | d :-.t, | d :-.r | m : r }
- { -.s,: d | -.d : d | -.d: d }

Refrain (Chrs)

Cilonganino ca bana ba Mfumu
 Na Kristu eka e mutwe.

{ f:-.f | m :-.m | r :- | -.r: m | -.m :r | -.r: d }

{ -.s,:d | -.d:t, | -.d :r | -.t,:d | - : - }

A version of an indigenous melody. Composed by the writer.1989.

⁴³Where these three are found, there is the church; God, you and your neighbour, (alternatively - your parents, your children, your wife, your husband, the whole world). It is the church of God's children and Christ is the only head. Another local song by the present writer on Unity in the Church of Christ.

37. NAILE KWIFWE NASANGA IMPANDE YANDI⁴⁴

I went to the river, and there I found my bracelet

Naile kwifwe nasanga impande yandi iyi
 Impande yandi ka nkaye nkaye nkatole bane
 Nkaye nkatole yalila ijele njele
 BaLes a baluluma pa kulete mfula mu calo - cesu

Ndetasha Les a pa kulete mfula mu calo cesu
 Ndetasha Les a pa kulete filyo mu calo cesu
 Ndetasha Les a pa kutupo bumi mu calo cesu
 Ndetasha Les a pa kutupa maka mu calo cesu
I thank God for bringing rain (food, health, strength) to our world

Kantashe nati 'nawa naalangana
 Kuli mwe mwe ba mwiulu
 Napunamina kuli imwe natota'

Let me thank Him by prostrating before Him, who lives in heaven

d' d'r' d' s t ls lm fm rr m (2)

d' d'r' d' s t ls lm fs - m ss lm fs

mm ss lm fs (2nd)

mm ss lm fs -.mm .ss .lm .fm r m m -

mm ss sl m fm r .m .m-- (2nd)

⁴⁴ This is a folk song. The first stanza is all folklore and is followed by the second which has Biblical words. The last lines form the refrain. The Inshingili drum, accompanied by rattles in moderation, would be suitable for this piece. Words are supplied by the present writer.

38. NANGU FYE KACELO NANGU MU CUNGULO TWAKULAMUOLELA⁴⁵
We shall wait for Jesus whether he comes in the morning or in the evening.

1. Nangu fye Kacelo nangu mu cungulo Yesu twamulolela

Refrain

Twamulolela -- Twamulolela
 Twamulolela -- Twamulolela Yesu twamulolela

2. Seni mulapile seni musumine lyo tulemulolela
 3. Iseni tubombe seni tumupepe lyo tulemulolela
 4. Napo nga lilelo nangu ni mailo Kweni Yeswa 'kabwela

{ mm:-.r | m : f | m :- | - :- | rr :.d | r :m | rm :- .r | d : t }
 { l :- | - : s, | d :- } - :- | - } (2)

Refrain

{ s :s | l :s | - : f | - :m | .-:- | m : f | - :- | m :r } (2)
 { mr: d | t, :l | - : - | s, : d | -:- | - : - }

Version of an indigenous melody. Anonymous. Collected from Lusaka St. Pauls, Congregation, (1976) edited and translated by the writer, 1994.

⁴⁵ Edited by the present writer.

39. MWE BANENSU MWE NATUSEKELE PAMO

Brethren, come and let us celebrate

1. S. Mwe banensu mwe, natusekele pamo
{ss:lm|s:- |mr:dt,|l,l,:l,}

A. Abanensu bapusuka balwisho mulwani
{ll:ll|ss:md|rr:dt,| d : d}

Dear- bre-thren- come and let us celebrate
Let us join the brethren
who are celebrating victory

Refrain:

S. Mwe- Lesa wesu *O Lord God our Saviour*
{s :- |mr: dr }

A. Seni seni bwangu *Come Lord, come Lord, Come now*
{m :m |f: f|m :m(s|mr:dr)}

S. -----(Mwe Lesa wesu)*Lord God our Saviour*

A. Nefwe mutupelyo mweo *Come now, we too need salvation*
{m :d |rr: dt | d: d}

2. S. Mwe banensu mwe natulumbanye Lesa

A. Eutwafwa eubake myeo yesu yonse
Dear- bre-thren- come and let us worship God
God almighty is our Father, giving us protection

3. S. Mwe banensu mwe natubombele pamo

A. Cisuma ba Bwananyina kwikatana pamo

Dear- bre-thren- let us serve in unity
It is right and more Christian for us
to serve together

4. S. Ubulendo e buntu twendamo bonse

A. E bukatufisha ku mweo wa muyayaya

Fellow pilgrims, march on to a common goal
Marching on to heaven and to live with
Christ for ever.

Version of an indigenous melody; Composed by the writer. 1987. Depicting Christian victory. A pattern of the mbeni dances. Tonic solfa is supplied instead of staff notation.

40. **ALA NAFYALWO YO MWANA, NAPUSANA NA BANA BAMBI**

Indeed the newly born baby is very unique

Solo:

1. Ba-fuma ku fya-lo kuti bamupele fya bupe
{ l :ll : ss|-f:-f:m|rr : r : d | t,;-l: s, }
2. Nangu nabe fi kwen kano nandi nje mumone
3. Abakalamba, 'baice, abalwele na babusu
4. Natuleya natwendeshe tuyemona yo mwana
5. Twabwela, na-tutemwa, twacankwa natusekele

Refr. (all)

Nafyalwo yo mwana

{ d : d : r |mr :- :m |- :- :- |- :- :- }

Napusana na bana bambi

{ f :ff : m |-r:-r :-d| t, t,;- |- :- :- }

- (a) Ni mu mukondo alele
{ mm :-m: r |-t,;-d: d | d :- - }
- (b) Naba Kateka- bakatota
- (c) Naba masambi balelapila
- (d) Naba cilolo baletota
- (e) Naba malwele- bakasekela

Alternative melody for refrain

All: { ss,d: d : r |mr :-r:m |- :- :- |- :- :- }
(ala)nafyalwo yo mwa-na

{ ff:ff:mm |mr:-r:-d|t,;-t,;- |-
Napusanininafye na bana bambi

{ -d:-r|mm:-m:r |-t,;-d: d |d :- - }
(ena)ni mu mukondo alele

Version of an indigenous melody. Composed by the writer. 1981.

Song for Christmas. A child (Jesus) is born; very peculiarly, in a cradle. Rulers pay homage to him; sinners will repent to him; the sick will be healed by him.

41. NANI UYO BALETA NGO MWANA?*Who is that, brought to us like a baby?*

{d':dd'|l:sl|s:s|m:-|r:r|d:-}
 Nani uyo (uyo) baleta ngo mwana

{d':r'd'|l:sl|s:s|m:-|r:r|d:-}
 nani uyo (uyo) a-i-sa ngo mwana

{d:rm|f:mf|s:s|m:-|r:r|d:-}
 aisa ku kutu-pu-su-sha fwe bo-nse

{d:rm|f:sl|s:s|m:-|r:r|d:-}
 a-lefwayo kutupo bu-pe bwa mwe-o

Refr.

- A. Na tusengele - Imfumu ya Bantu bonse ya isa
 {r|dd:-.t,l,:l|r:r|dd:-.r|t,:t,d:dd|-}
- B. Na tutotele - " " "
 {r|dd:-.t,l,:l|r:r|dd:-.r|t,:t,d:dd|-}
- C. Natusansamuke - " " "
 {r|dd:-.t,l,:l|r:r|dd:-.r|t,:t,d:dd|-}
- D. Na twawile³⁸ - " " "
 {r|dd:-.t,l,:l|r:r|dd:-.r|t,:t,d:dd|-}

Version of an indigenous melody. Composed by the writer. 1991.
 Christmas action song for choirs.

³⁸ In this song, which sounds to the pounding of cassava, maize etc, the climax comes in the refrain. Different words in the refrain are used, and can be added to go with actions, each time according to those in the stanza; for instance:

Na tusengele - Let us welcome
 Na tutotele - Let us **"clap"** for (pay respect to)
 Natusansamuke- let us rejoice
 Natwawile - Let us **"ululate"**, (for praise, revere, glorify)

42. TAPALI BA KUTUMA³⁹

There are no people to send out on evangelism.

1. Bushe bonse kulya balyumfwa - Tapalya bakutuma **DC**.
{ms: s: s |ms:sm:s | ss:l :s :f :mm |- :- } **DC**

Refr. Bushe kuti baumfwa shanya mashiwi yakwa Lesa
{.m|ss:.f :.m |.m:.r:d|.m :rd :l | t:,t:

tapalya ba kutuma **D.C.**
t,d|mm:. r :t,|dd:- :- } **DC**

Twendeni- Twendeni natufwaya bantu balubila mu matololo
{d: d: r| m: m:mm|ss:.f:m |rr:.d :t,|t,t: t,t:t,t

Twe-nde-ni, kuti bapusuke bonse
{s :-f:-|m :-:r:t| dd:dd :d |d :- :- } **DC**

2 Mu mishi mwena balyumfwa - Tapalya ba kubila **DC**.

Refr Bushe kuti baumfwa shanya mashiwi yakwa Lesa
Tapalya bakubila **DC**.
Twendeni - Twendeni ku kufwaye mpanga shalubila mu matololo
Fwa-ye-ni kuti shibwele shonse

3. Bushe na ku mimana balifika - Tapalya ba kutuma (ko) **DC**.
Refr Bushe kuti baumfwa shanya mashiwi yakwa Lesa
Tapalya ba kutuma (ko) **DC**.

Kabiyeni- Kabiyeni kacemeni mpanga shalubila mu matololo
Pu-nde-nyu kuti shibwele shonse **DC**.

FINAL REFRAIN.

Fwayeni	Basumine bonse, (kuti) basumine bonse
Fwayeni	Bapusuke bonse, (kuti) bapusuke bonse
Pundeni	Babwele bonse, (kuti) babwele bonse, etc.
{d: r: m	rr :-:d:d t :- :- dd:-:d: d d:-:-}

Have all of them there heard? - There are no people to send there **DC**
How can they hear the word of God when there are no people to send out!
Let us go and bring back people lost in the world
Let us go, that they may all be saved

Have those in villages heard it?- There are no people to send there **DC**
Have those in fishing camps heard it? There are no people to go there **DC**
How can they, when there are no people to send there
Go out and shepherd God's flock
Go and shout that all of them may hear and come back

Version of an indigenous melody. Composed by the writer using a folk-song melody. 1986. No staff notation is available.

³⁹This is another evangelistic song by the author.

GLOSSARY¹

Akalela	A social dance among the adults of the Bemba speaking people, popular especially in the Copperbelt and other towns of Zambia, and particularly in the lively days of the copper-mining industry.
Akapundu	A loud sound, ululating, or trilling made by bringing out the air through the mouth while tapping the mouth with a palm, usually as a sign of welcome or to express joyous acceptance or approval of something or somebody.
Amalaila	The war dance of the Bemba people.
Amapinda	proverbs
Bamulongwe	The royal singers at Chief Mumpolokoso's palace.
Bantu	The word, in most African languages, for "people". It is a general name given to "that remarkably homogenous family of prefix-governed Southern African languages to which belong the dialects Cameroons, The Congo and Zambezi basins, the Great Lakes, the Zanzibar, except the Western part of Cape Colony and Namaqualand in Africa".cf. <i>Chron.of LMS, 1931</i> , p.236.
Boma	The District headquarters, or the government station in a district where district offices are, including the magistrate's court. This is a term mostly used during the colonial period, whose origin is often attributed to the Ngoni people of Zambia.
Bulendo	A long journey
Bwali	The main meal as it is called by the Bemba speaking people of Zambia, made from cassava flour or maize flour (mealie-meal)
Chibemba	The language of the Bemba people of Zambia.
Chipingo	Bible
Chitonga	The language of the Tonga people of Zambia.

¹Unless expressed otherwise, all the terms are in the Cibemba language.

Chinyanja	The language of the Ngoni people of Zambia.
et alia	and others (Latin)
Iciima	Communal work done by a community for each member of the community in turns.
Icimbo(ca malilo)	a funeral dirge sung mostly by the Bemba speaking people of Zambia
Icinkumbi	A royal talking slit drum, made from the trunk of a tree, used by the Lunda people of Luapula province, Zambia, at Mwata Kazembe's royal functions.
Imishiki	a kind of a band; it was popular among the Bemba people of Kasumpa village in the Luapula province of Zambia, and in other villages around the area
Imprimatur	(literally) Let it be printed (Latin)
Insaka	Rest hut/house
I_omba	Royal singers/ balladeers
Itumba	The bass drum with a spider-nest membrane on the side to supply the booming sound
Katanga	Old name for Belgian Congo (Zaire)
Kimambwe	The language of the Mambwe people of Zambia
Kimbundu	The language of the Mbundu people of Congo/ Angola.
Kinyamwezi	The language of the Nyamwezi people of Tanzania.
Kuomboka	The shifting (among the Lozi) from the flooded land to the dry land
Lubuto	Light
Makanta	locusts
Malilo	funeral

Mama	Grandmother, in the Bemba language; mother, in the Tonga language (Bamama).
Mbeni	a kind of social dance, was usually danced on the Copperbelt of Zambia in early days of the copper mining industry; probably from Beni ngoma , a dance of East African coast.
Mfunkutu	a kind of social-initiation dance, usually among the Bemba people of Zambia
Mpalume	gallant man (men)
Mzungu	A white man, a Swahili word which means someone who comes to take away something from you. The Bemba people have Bembalised it to "Musungu".
Nihil obstat	(literally) nothing hinders (Latin)
Nkombe	ambassador(s), messengers
Nkulunkulu	The name for God or High Being in Zulu
Nshimi	Folk tales, in the Bemba language.
populi dei	God's people (Latin)
religio illicita	unauthorised religion (Latin)
Sola gratia	By grace alone (Latin)
Umondo	A slit drum, smaller than icinkumbi and cylindrical in shape, made from a tree-trunk and used as a talking drum in the royal palace of Mwata Kazembe of the Lunda people of Luapula province.
Umshiza	A staff (Nyanja).
Umutomboko	The royal (victory/conquest) dance of the Lunda people of Luapula province of Zambia.
Sensele	A small tenor drum with skin membrane on one or both sides to give a basic sound for a song, favourite of the choirs.

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